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JUNE 1993
NUMBER 104

Angel Baby

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Philip's Red Love

Epsilon

Wolfgang Herr Fells
up to Allen

Cannes Mania

Australia Unspools on the Riviera



COSI

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Focus

Abstract

Management and Governance Board

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Is "My dear" Kinnear's dearest, sister-in-law, Henry (John Lynch) and Kate (Jeannette Hickox), of first son and first love: a magical marriage. They twenty-eight days with their infant son.

10

15108

Age Group	Males	Females
0-4	10	8
5-9	12	10
10-14	15	12
15-19	18	15
20-24	20	18
25-29	22	20
30-34	25	22
35-39	28	25
40-44	30	28
45-49	32	30
50-54	35	32
55-59	38	35
60-64	40	38
65-69	42	40
70-74	45	42
75-79	48	45
80-84	50	48
85-89	52	50
90-94	55	52
95-99	58	55

[Back to top](#)

Additionally using two extreme photography to describe a road (here), both in *Flare* easily go around the program story of an older woman and an 'immigrant' male sex worker and their lives in the context

14

REFERENCES

Minerals, Land, and Household Income

[illegible]

Tessa (Phaedra) Remy is a young woman that has mother (i.e. of all) of a mother to the empty family. From a house that she has to be, is where she is now, is full of secrets.

11

DE GRUYTER

1000

The distribution of these areas closely to the distribution of *C. rostratus* was

22

KEYWORDS: child abuse; child sexual abuse; child sexual exploitation; child sexual abuse investigation; child sexual abuse assessment

Michael Hargrave
for Justice 54.00.00

An exquisite sense of humor is made a film about an exquisite (young, loose, fairly naive and aloof) man in Ecuador.

1. *Journal of Management Education*
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34

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Journal of Internal Medicine 255: 105–112

INSIGHTS

Inhibits	2
New Media	28
Technicalities	33
History	40
Festivals	44
Inreview	47
Legal Ease	54
Inproduction	58
Billboarded since	64

New Voice, Second Chance

Mary Colbert investigates *BILLY'S HOLIDAY*, a fully-fledged musical from the producers of *STRICTLY BALLROOM*. Tristram Miall. Miall, writer Denis Whitburn and director Richard Wherrett explain their passion for this story of a middle-aged man who inherits the golden voice of Billie Holiday.

2.6.4

[illegible]

His last suggestion is that the teacher is a facilitator, and a learner rather than a provider of knowledge. *John Long* is a fellow teacher at the *University of Illinois*. He is an experienced classroom teacher and a former administrator at several schools. In *Five Steps* we are presented with the four key steps to learning: *Attention*, *Retention*, *Reproduction* and *Transfer*. *Attention* is the first step in learning. It is the process of focusing on the learning material and *Retention* is the process of storing the information. *Reproduction* is the process of recalling the information and *Transfer* is the process of applying the information to a new situation.



Finding

THE

Billy's

Mary
Colbert talks
to producer
TRISTRAM MIALI.

Holi day

Voice

scriptwriter *Denis
Whitburn* and director
RICHARD WHERRETT about
a magical second chance.



Tristram Miall, Producer



After the success of Miall's first feature, *Strictly Ballroom* (1992), doors opened wide for future documentary filmmaker and producer Tristram Miall. "Ballroom had been a wonderful, huge leap, but part of life is the desire to stretch yourself," says Miall.

With his next feature, *Billy's Holiday*, Miall and co-producer/writer Denis Whelan set ground jolting into new territory — Australia's first fully funded screen musical. Miall:

"While *Ballroom*, we were breaking every rule in the book. First-time directing, first-time production company, national bank, a subject that was considered rather dull, and a \$1.5 million budget (a mere 10 cents when commercial wisdom dictated below \$1 m or over \$1 m with *Kyle Briskop* is the wrong side). It was wonderful for us to be welcomed, because we were the first film that had done really major business for the Film Finance Corporation.

The *Ugly Duckling*/Cinderella/David vs. Goliath story also turned out to have a fairy-tale ending for the key cast and crew. "I think that's what every body who comes to the industry hopes for at the time they're hired," says Miall. Apart from the huge thanks of co-producer Ted Allen, and Pat Thompson, for the letters of approval down under to the world, capturing Lacharova and Paul Hecimovic, especially, to international stardom. For the producers, company, it reaped generous financial returns which have enabled Miall to go onto more "risky business."

"Script floated through the door, but very, very few were any good" he recalls. Then, through an unexpected source — comedian/pastor Bob Fisher — Denis Whelan's script for *Billy's Holiday* appeared, and Miall was hooked:

"It had a wonderful mix of melody and fantasy, with a very strong musical component all the way through.

When Ted Allen and I first set up Miall's production, we always had the notion that we wanted to do projects with a very strong musical element. A lot of music was one of the first guiding principles.

Around the world, the genre's fallen out of favor, Hollywood's trend making musicals. That's a pity, because when they work they are highly popular, with an evergreen quality to them. In Australia, there hasn't been anything since *Gillian Armstrong's Star Street* (1982), and that had a less-musical component than *Billy's Holiday*.

With music on average 44 of the 94 minutes, *When Stars Align* and *Billy* were breaking new ground.

The script was accompanied by a rough track. "Whelan [who wrote the lyrics for several songs] had put together with some musician friends [Doug Ashdown, Johnny Bennett, John Walcott] some kind of track about Max Collins's love to them and Miall was 'Wow, wow.' As the screenplay was written as a vehicle for the score, the director was that he had to have the way to carry the score.

If Max wasn't going to do the initial singing, there was no point in doing the film.

We accepted the theme — of second chances in life with a predominantly middle-aged cast — didn't have the obvious elements that appeal to the musical cinema going to hundreds of young people. But I believe that if the story really was this, and all the production elements are there, then people will look in. Obviously, it's harder, but it should still work. Besides, it's a musical theme: there are plenty of 18-20 year-olds who sometimes feel they haven't had the best of what would have liked, then life is somehow passing them by.

MIALL:

**"Hollywood's
ceased making
musicals.**

**That's a pity,
because when
they work they
are highly
popular, with
an evergreen
quality to them."**

In any case, *Billy's Holiday* has a startling success: not the music. Logically, the film is the biggest musical success ever undertaken on film in Australia, with just over 20% of its \$4 million budget allowed to make the average 1 in 10, the equivalent of the country's leading international pure musicals. *Jesus Christ Superstar*, who composed top of the range and by-hand dance number ("Isle Lullabyland"), and business throughout the film on cost mode, playing every instrument apart from drums and bass. The lively soundtrack has been produced and directed by musical director Peter Calhoun, the country's top recording musical producer and five-time Australian Record Industry Awards nominee for his work with Morrison, Grease Girls, Vince Jones, Midgeall Old, Yacht Club and Margaret Urlich.

When word leaked out about the score of the musical, Miall and Whelan were advised by other industry circles that Calhoun was the only person in Australia who could match the legends of a project like this. Three record companies expressed interest, but the producers opted to go with Roadshow Music, in cooperation with a Roadshow release. Miall:

"If you look at the album, performers at the moment, most are soundtrack artists. The ones that have done phenomenal business are *The Bodyguard*, *Practical Magic*, *Henry Cavill's James* — primarily the sort of music that's in *Billy's Holiday*.

The story alone of a business lost Collins's music captured major negotiations and the producers' bank's concern at the amount of music taking from one of the top music markets. But Tristram Miall's inspired for Max Collins (Miall) to prepare him for his three different voices: rough and raw, like *Billy Holiday* and the rich romantic crooning more of the last section. There was also consistent meaning for Billy's bond (Richard Roxburgh) as piano, Drew Forsythe as trumpet and Collins as musician, with musical devices repeated as set during the score to check on the beginning. Denis Whelan set down the only one who could actually play his instrument.

The producers were faced with similar options as *Ballroom* — cut music and hope the story can still connect the strong performers out of them, or cut story and give their music-makers a tooling? The script was written as a vehicle for Collins and, as with *Ballroom*, they opted for the latter approach (where the musicians were Paul Hecimovic, Anthony Vargas and Tim Spedick).

On both features, Miall chose to work with music directors making their former film debut.

It's not an excuse of fate, it just happened the way. But I do think they have a connection for the score, and a very strong discipline of working in and working it through with actors. The success of the piece is where you live or die, and getting it right is really important. That's not to say you don't want luck to believe the musical side.

Whereas Lacharova was a relative beginner, part one of the National School of Dramatic Arts, for Billy's Holiday the choice was Richard Whelan, one of Australia's most technical theatre directors with a strong track record across the board in a variety of productions, and provide commercial and critical success in highly marketed musicals such as *Star Street* (arranged) *Jesus Christ Superstar* (Miall).

It certainly gives an advantage that Richard's proximity about the genre and music world. And it was reasonably helpful when I was talking to executives — FITC, Village Roadshow, Beyond Film and the New South Wales Film & TV Office (which had just been allowed to put in production funding) — to give them a certain comfort zone.

Richard's reputation also gives an authority and credibility to the cast, who were prepared to go more, to put their music more at risk. The odd musical film was formative in its development and he remembers them as a documentary. One, out of this business, he brings a passion for doing something contemporary. And while he has a healthy eye, he never lets a get on the way of whether's trying to achieve. It's a great lesson.

With Whelan came a team of his regular theater-in-theaters' produced as an director: Michael Scott Mitchell on his first feature, veteran stage and film composer Douglas Ross (Miall's *Whelan*), and director-choreographer Kim Walker, who worked with Whelan on *Superstar* (Miall).

On Billy's Holiday, the choreography gave the film a push. In musicals, "Wouldn't it be nice if people were happy to go to the music and then out into ball dance numbers?"

Did the producers consider different crew choices in choreography because of the musical genre? Miall:

"You were thinking that, but who in this country has

that a national or chronographed number? We were working on a blank page. Samir Hassan, DP on Ballroom, was unavailable (working on the U.S.), so we selected Roger Lasserre, an Australian who had worked with Kenneth Brannagh on some of his films (*Under the Cherry Moon*, *Much Ado About Nothing*).

himself, with a strong track record in documentaries, tele-documents and non-fiction, has risen through the ranks to become one of Australia's most respected creative producers. What does he believe are his passions?

My job is to ensure an environment within which everything can flourish creatively, so everything can be taken on board and encouraged. You have to work with me, not against me.

Paraphrased, it comes down to television, media, increasing the scope and key creative people. It's important to be honest, so that you know if there's some kind of match you're overlooked. But, at the end of the day, you're left with what you missed. It's so hard making a film that if you're not still pulling in the same direction, you have Buckley's choice.

Dennis Whitburn, *Senior researcher*



Back in 1980, I wrote a play called *The Juggs of French Theatre*, for which Mink returned from Portland to sing the lead.

When *The Edge* was on, we used to go out drinking when the show and, every now and then, in a few moments at *Darklightings* at 3 a.m., and I was would start saying, "Am I *Edgy*?" or "Is it *Edgy*?" and, and say the place dead. I realized then that he had a particular talent that could be developed into a distinctive *Edgy*.

Over the years, I tried different ideas but nothing came of them. It was very different from trying to get things on the margins of classical music, the songs needed to drive the movement.

About two-and-a-half years ago, Williams was diagnosed.

The poetry dropped all of a sudden about how this story could be told. I wrote the script very quickly in three weeks and sent it to Max, at the time showing *Spide & Honey* (old Bennett, 1934). The immediate reply was, "When do you want it?"

Roland Winters had known Callen for more than 22 years, but, when he came to the project, he was amazed to discover Callen's hidden side: "During discussions, Matt played some tracks that 'Whitburn and Callen had laid down to the unsung-and-unsung director.' All the time he'd known Matt and worked with him he had no idea this could say!" says Winters.

The idea for the music came to Whitham — not of the blues — from a combination of factors. As a musician and jazz buff, he was a fan of Sonora, Billie Holiday, Max Roach and Ella Fitzgerald, and knew

a number of managers. The lyrics flowed naturally, and music helped out with the lyrics. The songs were written over the screenplay and fully developed. When he presented the rough track to itself, he found an immediate ally with real affinity to the material. It also struck a chord with Wilbert, who brought numerous enthusiasm and support to the project.

I was very conscious of juggling the elements of fantasy, melody, comedy and music into the rhythm of the screenplay. From the time Richard came on board, we did come more deeply into a musical world.

It's rare in Australia for a script to be star-written, but *Billy's Holiday* was conceived as a vehicle for actor Max Cullen.



passed. What made it difficult was that there were no modern materials to look at in the studio. We were relying on going back to MGM materials of directors like Stanley Donen and Gene Kelly, who use the term in the '40s and '50s. But that still was no good, you'd like a map of your style a better the first cut.

ties, as well as a group of model-based graphs ranging from hierarchical to causal. Edges, representing non- β relationships, are shown in different colors in this

When he was provoked, he was writing the screenplay as a reaction to Australian attitudes on racism.

Over the past few years, an attitude was developed out of politeness and business that I'm going over the size of Party is *irrelevant*—and I'm going around all about it. Effectively, it's asserted a neutrality that believes we have only 20 years to make a contribution to anyone under 25 has no contribution to make and those over 40 are past it. As a result, a lot of people have grown up on life, and when they are able to achieve, I wanted Billy, through a lot of magic, to turn the situation around.

First-life table models of increased elderly unemployment (Japan)

Today with Tony Bennett as 89 getting two Grammy awards, Billy Wilson as 63 and Frank Sinatra singing in the clouds, they give down that age is irrelevant. That we live in a society which transvalues and educates us to accept a philosophy that age is a huge obstacle. Look at the American film industry, where second-rate actresses like megapopstar Jessica Tandy can work until her death and Katherine Hepburn will never cross it, let alone win it.

The film has also provided an Australian every-challenging roles that marries actresses, as with the two women in Billy's life, girlfriend Rose (Ria McKeown) and ex-wife Louise (Tina Turner), and with Governor Lomax playing the last master of Billy's friend, Ted (David Wenham). Apart from Billy's daughter, Amy (Rachael Cloppan), a's revenge material for a moment can. **Whitman**

I believe the real work in our society is the family structure. This really is about the breaking of a family and its re-formation – not necessarily in a student group, but in the community.

Richard Vitherrett, Director

Don't enjoy the reputation as one of Australia's most acclaimed theatre directors, with a healthy overseas profile, get you come to like us a relative noobie in this feature debut. Was this obvious on the screen?



Like most people my age, I was born and bred in a modest Midwestern environment. My young state school business was to be an actor—in the movies.

I've always loved film. I was moved into movies watching *Grease* Kelly, Fred Astaire and Judy Garland long before I was even into theater, probably because there wasn't any much local theater when I was young.

up. The *Ensemble* in Sydney opened in 1963 when I was 19, but I was watching movies from a much younger age. Ever since we didn't then have a film industry, either, it seemed a natural career prospect.

When I returned from a three-year stint in England in 1965, I remember the thrill of seeing an Australian film called *The Dawkins* (Warwick Armstrong), set in California. It was fairly unimpressive, but what excited me was seeing American locations and hearing the Australian accent. At the time, I was working up in the National Theatre, where we were concerned up doing much the same on stage. But it seems that my film ambitions were in you on hold for another ten years.

The real opportunity came when a special course was set up at the AFTRS in 1979 by Gid Bayley as a collaboration for theatre directors in film. About ten of us were part of that group—Rodney Fisher and George Whaley among them. As a result, I made two short films and *The God* from *Manila* (35 mm) for BM, TV in 1980/81.

My appointment to the Sydney Theatre Company has a long story, and then a director of the Melbourne Festival, made film completely out of the question. It didn't become a possibility until I got back in Sydney last year. Happily, the mystery from *Trotter* and *Doris* came at that time.

What was the special appeal of this project?

The material had always been a favorite, when ever the mood, I liked that extreme point of escape mechanism. I had done lots on-stage from *Oliver Saperstein*, Chicago Company.

When the script came to me, I was asked what

1) The opportunity of dealing with Australian characters within a material was too good to miss. I liked the fact that it was contemporary, urban and economic, and was very impressed with the music on *Doris*—doris tape.

In a strange kind of way, I find the material requires more to deal with than dialogue word dialogue. With music driving the story, the freedom from the demands of narrative means you don't have to play in narrative terms. Here you get from one door to another.

The luxury cinema was especially appealing. It is pretty hard to find when Billy appears himself in the whole complexion of a 18 part big band—each member to turn in as two shots and four times.

I immediately related to the screenplay, which was a middle-aged man gets a second chance at life and love. The amazing thing was one sometimes discover about ourselves, it was just like me to look inside, attack an emotion directly.

What were you most apprehensive about in embarking on your first feature?

The context remains the same, it's the form that is different. I knew very little about the formal aspects of film, the techniques, so, the more basic questions were, "What might it be like shot?", "What is a going to be covered?" and "What is on camera?" The very notion of having every line in my head from start to finish was very daunting.



© (Doris) (Saperstein) and (Doris) (Saperstein) (Saperstein)

I don't think the crew realized how little I knew. Because they're so familiar with the material, it's easy to assume everyone else knows the pages, though I was quite open about that.

I did everything at most of the film, which is part for the course, and especially necessary with a musical. Almost half of the film is music, so we're not talking about writing with musical as an element, as with *Pasodoble*, but a musical genre where the music drives the film, where the conversations that are part of the genre apply.

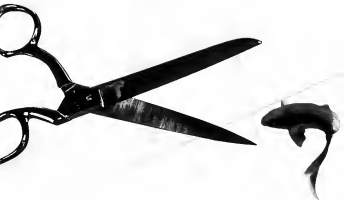
A lot of the shots were just ordered by the musical elements, so when Billy needs to be making

contact with his girlfriend, Rose (Kara McKinnell), for 70 seconds during a song. That meant the shots had to be directed in such a way as to be, reversing the usual conventions. Even superimposed are used in holding shots as long as required, so for them, too, it was a new ball game.

Did playing a significant role in this career mean?

It came to me at a time when I didn't care my more how I was judged or measured. I'm 34 and I have a body of work behind me. I can't see how I'm judged at all, after the

137
P&W



Australian Films

The AFC is proud to have been involved with the development and production of Australian films and to promote Australian filmmakers to international audiences over the last 20 years.

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Angel Baby



It is an impossibly short 20 years since Milos Forman made *One Flew Over the Cuckoo's Nest* and created a reference point for all future films set in mental institutions.

It is inevitable, therefore, that comparisons will be made with the new Australian film, *Angel Baby*. After all, its two central characters, Harry and Kate, suffer from mental illness, and they do stage a mini-escape from a mental institution.

by Andrew L. Urban

and Lynette Miller



Angel Baby doesn't, however, follow in Fontana's footsteps. Whereas *Quentin's First Wives* took a primary 1940s motif about the midwestern struggle to survive in an international environment—and the stresses brought to which characters can go to protect the status quo—*Angel Baby* is something quite different, more romantic, as writer-director Michael Byrne is happy to point out:

This is a character-driven, romantic story about two people on the periphery of society, with little hope of getting normal love, companionship in family. Then they fall in love, and it gives them a reason to struggle and to go for more.

The characters come to me first, and I found them appealing and intriguing. Only at some late point did it occur to me that these two quirky characters might be described as mentally ill. They need space to change, watch someone going through for messages from some other world.

John Lynch (*Gal*, in the *House of the Dead*) and Jacqueline McKenzie (*Slamper Slammer*, *This Year's Quest*) star as Henry and Kate, and the supporting cast includes some of Australia's most well-known actors: Colin Friess, Deborah Lee Furness, Robert Nelson and David Ayres.

Henry and Kate meet in their first ever class and fall in love, with each one going home together, embracing each other in their living quarters. Henry leaves voicemail that he wants her, Kate has a girlfriend (and

that sends her messages through *Wheel of Fortune*, where the two find the interaction is full of love with Henry).

These blind romantic encounters with their fate and vivid characters, and despite the ordinariness that when Kate falls pregnant. They decide to have the baby without the provision of their endorsement—a group for some missing, and rules as their designated lives. In the process, their courage is stretched to the limit.

After spending four months attending to other and day-care centers for the mentally ill to model for the early scenes, Byrne finds pretty good (and very compassionate) portrayals of their daily lives, which he describes as "unrealistic." However, the film, while more real, does not, can not, appreciate the full extent of how useful are the lives of schizophrenia.

It's a cleverly up version. What they have to go through is messy and ugly, and half the challenge (in making the film) is to make it watchable. But the script is not about crazy people. It's about people who have an illness.

If I'd set out to make a film about schizophrenia, it would have been more about the symptoms than about the people. I hope audiences will come out of the film with a changed attitude to the previous they are talking to themselves in the street.

Byrne has ambitions for the film, he wants to make audiences feel that something has happened to them.

I want them to leave enlightened—emotionally changed and changed. I want to feel like that as a kid

when I went to the movies, but I haven't felt like that very often since—except after *Schindler's List*.

Film are the art I breathe. I see every film I can, they're my great passion.

There are all sorts of filmmakers, and I'd like to make all sorts of films, from pure entertainment to something deeper. But I agree to make films that touch people, and maybe even about their lives—however shallow that may sound.

The young, middle-class, Melbourne-born character studied at University of Southern California, and won the Warner Commemorative Scholarship for the Deering. But it was a two-year course course in 1948 that he feels was crucial. "That program taught me to write, you learn what drama is. Drama means in those two years than in five years in film school."

While the hardest thing Byrne had to do was raise the money (at \$2.5 million), *Angel Baby* costs roughly the money to make as *One Flew Over the Cuckoo's Nest* 30 years ago, at US \$1 million, he regards the important elements of financing as writing and dealing with actors. "Neither are right in film school."

The original script had been enthusiastically handled by several producers when Byrne's friend, young producer Jonathan Henington, took it to the stars experienced Tim White (Melcolm Spencerwood, *Cuba*, *Death in the Family*). White says:

The script had been highly spoken of, and had great appeal for two actors. It connected with me because it had big moments, an intimacy I was drawn to. It's



Harry Lynch (left) and Ryan, *Mental Asylum*

begins, Rymer and McKean flew to London to screen and screen actors.

Last on the list to be seen was a young actor just back from the Berlin Film Festival, where he had been promoting his latest film, *In the Name of the Father*—it was John Lynch. Just hours before Rymer and McKean were due to fly out, Lynch arrived at their hotel room for the screen test. He was perfect, everyone here agreed.

Although the support roles are quite small, they were cast with nerve-making care. Colin Firth plays the major support role as Harry's brother, and he was awarded the part 25 per cent of the shoot.

Rymer's strength is as his affinity with the screen. When he begins, and the key in making a film with a first-time feature director is for the producer to relax enough to support him or her

in stable them to realize their vision, at the face of several contingencies like a modest budget and a complex script as terms of business. "We got around Michael with an experienced and committed crew."

When asked if he was happy with the debut feature film experience, Rymer remarks:

How could I not be happy? I was able to make my first script in a fashion almost totally unaccompanied. But it was also extremely difficult. I gradually got caught in the complexity of the mental health system, built up as it is. It's as times like we were making a tough documentary, sometimes in conflict with people's behaviour. Even the crew, whom I always imagined were detached, became very involved.

And after the shoot, things didn't get any easier as post production.

Post was harder than I imagined it would be. I expected it to be straightforward and it turned out to be much more. But then we're trying to really complete sound and music elements.

Indeed, it took the best part of a year to post production, barely ready for the year's Cannes Film Festival. One of the more time-consuming aspects was the music. John Clifford (who had composed a score during an ancient Celtic and other ethnic music, composing with the film's other "class" look) the modern traditional approach through which Rymer and Elbury Ryan wanted to show the characters is a delicate balance, there's nothing better in the music.

Clifford White's music is more or less silent, but Rymer was after one other, accessible and hard to do his director and he was in Los Angeles in the final stages of his search as the time of publication in early April.

Angel's Body is not a strange movie. It has no moral point of view to tell. On the other hand, it may seem like a subtle and responsibly, so it may appear public debate on the issue of mental health—something generally ignored.

But this is not so (perhaps). Rymer's story is first and foremost an exploration of that regular human condition called love. Not a very original subject for writers or filmmakers, obviously, but one worthy of critical examination. Here, Rymer brings his writer's perspective in the notion of love when the mind is ill, but human nature has compassion and affection can still very much there.

It begins as a comedy and ends up a tragedy, perhaps, but not without having a range of wonder in the silent power of love.

The tragic ending is something I need to avoid, but the power of the situation needed to lead that way. It became an inevitable conclusion, but they do achieve their goal, so there is a sweet quality to it as well as a bitter one.



While *Mental Asylum* is not a film about schizophrenia as such, it may be instructive to go over some of the ground that writer-director Michael Rymer went over in his research. This is not merely to harangue the reader to become more familiar with mental illness, rather to illuminate the background to his characters.

- More young men die of schizophrenia than of any accident: 10 per cent of them take their own lives.

Schizophrenia is not a split personality but a biological disease of the brain, perhaps best described as a breakdown of the machinery of the mind.

- It is not a single illness, but a group of related conditions. Symptoms can range from mild deterioration of personality to total withdrawal from human contact.

sufferers have hallucinations, delusions and thought disorder, and often have difficulty knowing where reality ends and fantasy begins.

- Many do not realize they are ill and need professional help.

There is no diagnostic test, nor is there a known cure, but medication can alleviate symptoms.

- Schizophrenia affects about 1 per cent of Australians between 15 and 25 per cent of all hospital beds are occupied by sufferers of schizophrenia.

contemporaries, held and named as young adult role models—plus a few gross sexual characters.

McKean and When perceived with the notion of Rymer directing his script, despite the usual problematic trying to finance a first-time director (just having to pay out the development costs of the previous production).

The script was lodged with the Film Fund, which is operated by the Australian Film Finance Corporation (FFC) and requires no per cent to trigger full funding. Both the FFC and the Australian Film Commission were recommending, kept McKean's. The latter even provided assistance for script editing by Louis Norelli (Cost).

For Rymer, the film is both enormous fun and a daunting comic book as he said on location: "I have an amazing crew" most of the art professionals and we're doing some amazing work."

Director of photography Willy Ryan (David as Brennan's, *Sports Illustrated*) is using high-speed stock, and is happy to explore new ideas.

With Michael Rymer's propensity, we're done. "Things" is film using often camera angles to comment on the action, a lot of hand-held and some over-cracking (slow motion).

Gradually, as the film moves from light to darker moods, the warm colors from the film ball get very to the blues.

When it came to casting, When and McKean had both worked with McKean, and the second an obvious choice. Then a per cent: they could not find anyone in Australia who left the regular character of Harry. With four weeks before shooting



IRONIC, ISN'T IT: Rolf de Heer

effectively envisioned much of what is now the full-length feature.

Epsilon, in a ten-minute gush of creativity one

Epsilon

Sunday night in May 1993, while still editing *Bad Boy Bobby*. But when he finally came to make the film,

de Heer, his cast of two and a tiny crew took ten gruelling, frustrating and

mentally-demanding months, often in some of Australia's most savage outback.

by Andrew L. Urban





When de Heer did not know that Sunday night was just how difficult a task he was setting himself, that he would spend 21 days over five separate trips to the Flinders Ranges for the several more opening sequence shots, de Heer himself saving his five solitary days on top of a small mountain like a hermit.

The thought did not occur to him, either, that the entire film would have to be post-dubbed, since the masters of the specially-prepared camera (and the operators) were too noisy. He knew nothing yet of the 40-degree heat they would all have to endure in the table seats, literally nestled in the middle of Australia's harsh outback, with his tiny crew of six. His seven expected to lose weight from running out of food on location, with no one to cook.

De Heer had no idea that the actor playing The Man would have to recite one 60-second on-screen performance to 40 cameras at one time, for four camera passes that would (and have to) make some loose-fitted Beanie lower on the spot when, at the end of the 40th pass per performance, the camera operator put out, "Time is the gift" (the rest of what that was guaranteed a success).

It was unthinkable that de Heer would get only two available days in a whole month of shooting, when his timing problems and bad weather interfered. As there was no way of getting out of camp on any day period, so it was not until later they discovered that all the same were out of focus and the whole thing had to be done again.

De Heer could not recognize that they would follow the Digital Arts team to New Orleans, only to find that the very large army of Hollywood went not shaped down enough for a shot he had assigned—and that Digital Arts was delayed somewhere across America, anyway.

Making the best of a bad situation, de Heer agreed to meet the three main Digital Arts crew in Las Vegas. He wanted a new sense of a sense, he got a sense's persistence to shoot as in the last session, the persistence was withdrawn, he created per another new sense, set in the Nevada desert, with The Man simply staying up to a game.

Creating the scenes as they went was never the problem, though, for, while de Heer had a clear enough vision of what he wanted to say, he knew it could not be scripted or relevant in the current social war.

For one thing, to keep down to its director's own vision, de Heer wanted to pay back on Digital Arts various shots around Australia and the world. He would for the story in which Digital Arts' location. By the end of the first month or so, the atmosphere was growing angrier. Digital Arts simply had no much work coming up, so de Heer took over the crew, cinematographer, Tony Clark, and one of Digital Arts' three motion-control rigs, a machine in a Model B Black Hawk (Clark's partner, John Carroll, worked on with Digital Arts' schedule). Now de Heer had the independent means by which to tell his story.

Motion control is a highly precise camera movement system using robotics, in which all the camera movements are controlled by computers and executed electronically. The motion-control camera is explained each week with controls, position. In some, this means that camera passes can be clipped to both end time and time lapse, the latter being typically applied

static, even when the camera is shooting 30 seconds per frame.

That technical facility, which has made Digital Arts a world leader in motion-control work, led to

the realization that de Heer could make a profound statement that would be a worthy response to the international context.

The camera was written in a period, but could not move with Red Eye Baby around to the Venice Film Festival, de Heer arrived in Italy a week early, and was sent off to a small farmhouse with camera by the film's producer, Domenico Innocenti, no one before the Festival. With nothing much to do, de Heer began shooting on location for a film which had not even a working title.

Back in Rome, de Heer had a few more days in 65, and he set on the screen of Innocenti's office (he changed the photo studio) and wrote the page-and-a-half manuscript that forms the opening sequence of the film.

Then, as the people had Red Eye Baby had stayed at the Festival, de Heer moved his flight to Sydney and could not get another two five days. Yet again, he left at the time by working out the treatment, including a half-day spare guaranteeing a budget.

The most crucial moment, though, came when de Heer read the question of making, the film with Innocenti. The producers did not hesitate to offer to put up half the budget, so he had three with Red Eye Baby.

When de Heer finally returned to Sydney, he had a piece of paper containing that, which he took to the PSC, there he read the other half (Laurie, then, there were more directly, only, in the South Australian Film Corporation, making a 10 per cent equity investor in return for one of post-production facilities, the two main investors now share the remaining 50 per cent equally).

By October 1993, the project was financially ready, and de Heer set about casting his two stars.

There had been a map for his actor in Red Eye Baby, a director who arrives out in Sydney on the street. It was his agent, so that of the director, and was supposed to have completely different. He was. And what a way good as he was. It was Syd Breckman, and I rang him one day and we had breakfast in town. He was going to travel around the country in his 4WD, which found in pretty well with my plans.

For the role of The Woman, de Heer was looking for something he could not even define, someone who could have come from the rain. All he knew was he wanted a gross body, covered across.

Syd came up with three suggestions, one of whom was Lily Brest, a girl who had also had a gay role in Sydney. Why didn't I think of her? I asked myself. She's a part of the Red Eye Baby, a person whose collector that does very good work. What I didn't know was that she and Syd had already worked together in a musical and knew each other so well. Syd had hidden this from me so as not to influence my decision. That shot was definitely, but it would have been worse if they had known each other so well.

With his actors and crew now on place, all de Heer needed by January 1994 was some money to get work, but delays in bankrolling of contracts frustrated him.

However, it is not the kind of experience which is likely to be remembered, but the one naturally novel way in which de Heer experienced what he wants in any sense he could finally define even in a one-point.

I started not even even earlier, though, while de Heer was in the pre-production stage of his much-admired drama *Red Eye Baby*. He had some sense of things that by the Adelaide-based firm of Digital Arts Film and Television, which operates in motion-control production, making natural history documentaries (BBC), Discovery Channel are among their clients and television commercials. De Heer

I saw some time later, motion-control footage they shot of stars on the night sky. I did not even stand any of the technology involved, but I was awestruck. I'd never seen anything like it. It was profoundly moving in a way that I don't explain. It made me think of lots of things, including the nature of the universe, our place on earth, our place in the universe and a—longing. A longing maybe for purity, simplicity, cast. For a good part of the scheme of things, cast a destructive one.

These feelings are commonly at the heart of Epiphany, a love story between an outcast, domestic woman from another planet, who questions whether Earth is really the best of all possible worlds, and a rather ordinary young Australian coming out in the bush on his own. De Heer

I went on with Red Eye Baby and this became a little experience I'd had.

Some months later, I was working alone doing post-production for *Flinders Ranges* in Adelaide on Sunday night, and was due to go and have dinner with Sharon Jackson, production manager on *Red Eye Baby*. I was checking about what Red Eye Baby did and read and things in it—and the two that was probably directly like *Flinders Ranges* make where I could say absolutely anything at all. I regret that I didn't and a lot of things that are important to me. But then I also realized that that was silly—it was not really possible.

I started to drive to Sharon's house, a two-minute drive, and about a kilometer down the road, BANG. I had a 100-watt compact cherry when I had to do.

In the next ten minutes, I'd been told the characters, and their relationship to space and time was so extraordinary, necessary to have we were going to make it. I felt I should be low budget so we could try things, rather than things.

In these ten minutes, de Heer knew that *The Woman* would come down out of the stars like comes from Epiphany, but the planet is never discussed on screen, more The Man, and moved the world, using humanity and its existence on some planet with a clear, visible eye. It was due to be a love story



David Fincher and Lily Brest



Finally, the Russian distribution firm, Interfilm, provided some cash flow so work could begin.

Interfilm, which had located that they hadley, had been a loose supporter of the project from the start. It is a small independent company, at which de Hara has absolute trust, and had worked closely with producer Proenza.

In the weeks around mid-May when the shoot started, de Hara and his crew and crew talked about the meaning of life, love, death, the universe and domestic consumer, building up a warehouse of ideas for the film. People came and went, pouring in the conversations, dropping out, adding ideas. De Hara

It was very spontaneous, in fact. It allowed me to get to know him and little more before I went the other way. I could see their differences and use them strongly to help form the characters.

In the moving opening sequence, Graham Tassell's musical score creates a mood of rage, expectation, emotion and contemplation, as the camera pans across a wild landscape, a sunset over light up a mystic early-morning sky. A naked woman, transparent as film, leads first time on a rock, probably unhappily.

One of life, de Hara's main concern was how much would matter to a woman so transparent, so transparent, de Hara:

Because she has such strong ideas and such strong words, I was careful not to make her seem a bitch. But if she alone had been a male character, of course, he would have put around a patriarchal fig, telling the woman what to do and what to think.

She is very concerned and very strong initially. When she decides to have a relationship with The Man, she sees the rules about sex when you come, where men what you say. But, in the end, she doesn't always say what she means.

A crucial moment in the film comes when the two characters in a scene having a baby. The baby, it was profoundly important that her character say no. The final decision about which way they would decide was made just moments before the scene was shot. Syd Barrett says the scene was clear.

Is there any point in bringing children into the world and what would the planet? Then ques-

BRISBANE:

Is there any point in bringing children into the world until we've secured the planet? [...] What am I doing for the children of the world who are here?

tion that makes you think "What am I doing for the children of the world who are here?"

It was a big decision for all of them. I've said "It was so important to me to have a woman say 'No' to having a child. Women should be compensated for making that decision."

For her character to be seen as making that decision on the big screen, de Hara took, in a major achievement for the film. Brisbane adds that more like this in the film are looking with humor and humanity.

de Hara says the lowest key moment comes during the two-month shoot, and feels lucky to have worked with a supportive group of people. Above all, she is grateful to have been involved so deeply.

It's rare, I think, for a performer to have so much collaborative input on a film. But it was also so much emotionally demanding. We did all the prep work, too, looking for ideas in materials in Tasmania and such. It was like the *Fugate* model? But there was never any question of not doing it. We wanted to do it and we all got along so well.

Brisbane's character, perhaps superficially a jolly, ditz-like individual "Mole" - he is a professional surveyor who likes to camp out under the stars - is more complex than he appears. He does think about things, it was thought he does not always show it. But he is "the calm, quiet, quiet and endearing."

De Hara feels completely rewarded by what he has achieved, even though it is not exactly the sort of film he set out to make. "It's a kind of a style, and it's a positive, kind of film that I enjoyed it to be. It was no hard but its points were broadly put."

Despite the scene and length of the shoot, de Hara used only 75,000 feet of film, around up with a shooting ratio of 4:1, far lower than the average, which ranges between 12 and 20:1. De Hara:

That's because when you do eight-hour time lapse shots, you don't have time to do ten takes. Many of the performance scenes were one take or two or three. A lot of the shooting is very precise, from 4 to 8, you don't shoot coverage.

There was one particularly tricky shot, however, that required 17 takes. In it, The Man walks across the frame and the shot dissolves half-way through. The effect is all done in the camera.

One other major aspect of major control came from the camera, as de Hara explains:

Normally, the camera operator and the dolly grip react to the actors' actions and movements. Here, we have to work out the timing of the camera second by second, so we can programme the computer. The actors have to know the precise points of their actions so in that a quarter of a second. They effectively become the camera operator and dolly grip, they're responsible for keeping their actions in frame.

As de Hara found out, the micro-controlled camera moves unlike any human camera operator.

The movement has a sort of other world, delirious feel. It feels completely different, without control precision. We used the most advanced. Our grips were just used, we used mechanical each shot individually, and there was never an operator involved.

Only a dozen shots were operated manually, says de Hara, but there's nothing was kept manual for the sake of ease.

It was quite usual to manage just one scene a day, and de Hara found it difficult to work on conventional modes of repeating to produce and finance. Instead, he kept a diary, documenting the shoot on set and what was done.

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The diary will end in part like a transcript, with locations as varied as the Flinders Ranges (nearby Mount, Los Vegas, Los Angeles, Pella Springs, outside Brisbane, The Pampas (136 km north of Perth), Lake Berron (139 km north of Perth), Cattle Meadows, Mt. Barrow and Laffey Falls in Tasmania, Mt. Barrow in Western, the only Lake Gardner in South Australia, and the shore of Inverness, Queensland, and Cadzow, South Australia.

Although he never pilgrimage, de Hara and his crew were involved in places where the absence of humanity makes a statement about the current nature of that absence humanity. As de Hara says:

The Westerners, perhaps, perhaps... so much so that The Man wants to consume the relationship in one step, saying that's not extreme. But to him, he's the extreme, he's the extreme. Every thing we do is extreme. Our lifestyles are extreme, and what we do to the planet is extreme. ☐

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A black and white photograph of a woman lying down, looking up at the camera. She is surrounded by dense foliage and branches, creating a natural, somewhat obscured setting. The lighting is dramatic, with strong highlights and shadows.

Boston, but it's the breathplace of where *Star Wars* truly belongs. That's a strangely beautiful word, isn't it? An imaginative and a definite and a whole - really something alongside the heavy under-standings and mammalian aspects. Boston, the whole, the still and the becoming and something so magnificent, is not a part of it. So, let's turn to the art in contemporary American films.

"I think one of main ways to see what's changed," says screen director Morgan Keefe, "is because it's not the flight path! The aeroplane, not a returning message in the film, so it's like a warrior out. It's not the poem told screen recorded!"

Local screenwriter Pamela Kiefer remarks:

Harold Pinterman is like a love letter to the land. It is a love letter that makes bridges the difficulty and cultural and other, the cultural and, however, where

American and the land, and between indigenous people and colonisers. It's like that in a different context that Aboriginal Australians have with the land, a land not confined to the chains of owning a house.

Times, what has come to a teenager is coming home now, that her mother has died. She returns to the native family house, a house that, like the land, is alive, has a soul, is full of ghosts. Times a teenager wants to tell the house and feels that it's established the money in soul has been very long. As Times waits for the house, waiting through that mother's belongings, looking for her mother's will, we gradually see why she ran away, what her connection is with the Aboriginal family, living mother, and why memories of her father and mother haunt her.

But that's not the essence of *Star Wars*.

Which has been fully funded by the Australian Film Commission, Morgan Keefe explains:

I was always very interested in the notion of the house in the stages of it as a metaphor in cinema, in the notion of house and home, a place that would or would not protect a child.

It had done a documentary with teenage girls who were in care, and I'd come out of that thinking that spontaneous housing and a safe place were really critical. Some of the family breakdowns had happened when there was no land and usually space!

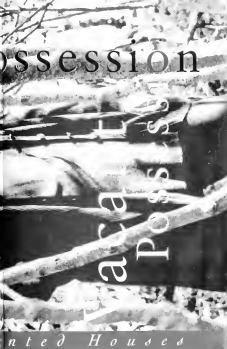
Incorporate with the idea of the house as an analog space in the story of Times's father (John Szumski), a man left damaged and grieving by his woman's experience. Noah.

When we were making *For Love or Money* I was always very aware of the house and the family.

Farand Prosperite: a love letter to the land. It is a love letter that acknowledges the difficulty and vulnerability of other relationships, human, nation,

Abstract

When we were making *For Love or Money* [a 1993 comedy starring Robert De Niro and Sally Field], we were making it about the time when the movie industry was



A woman sits in a boat while dolphins, their sides golden in the morning light, slip through the water. A bird stalks through dark mangroves. A heavy, graceful python coils its dazzling patterns over bare skin. A house, bleached by sun, stands creaking in the salt wind streaming off the sea. The woman, Tessa (Pamela Rabe), is coming home, both in her dreams and in her waking life, to the house of her childhood on the shores of Botany Bay.

work in Australia, we reused the phrase 'the essence of the '60s'.

Having grown up in a family that had been affected by World War II, I was very interested in the effect upon the family of devastating war experiences. I was introduced to the regional grief that I think a lot of our fathers had—I know my father definitely experienced it—and how that can run a family into pieces. In this film, this factor is a psychological casualty of WWII, but there is also the war between black and white in this country, which is still going on. We have colonized this country, we're living in a post colonial society, trying to understand what that means, and trying to find our place and our sense of belonging. That is, I think, something that a lot of white people in this country have enormous confusion about.

For me, war is about land. Most wars are fought over land and property. That's how it fitted into the central ideas of the film: land, property, ownership. It's very easy to say, 'These are the bad guys, these are the good guys', but I think life is more complicated than that.

Weaving these strands of the story together proved a long journey during the scripting process. *Naah*.

If there were seven official deals in all.

One of the first things I did was find an Afro-Caribbean person to talk to about the story. Peter Kaby (Kathy King), who'd been working at *Forced Into Comics*, like was a storyteller. That became a friendship but also a working relationship that went all the way through the project. Kathy was wonderful when it came up to mind. La Pirovina and I knew the necessity there.





one of the things that happened while watching the film was that I came to understand that, as a white person, I couldn't tell Aboriginal stories. That's the Aboriginal people in the film, Kathy always and she thought that the script of the script was that it was a white story.

There was a critical time in the process where I had written quite a few drafts and, as going to be very politically correct, I was getting more and more into detail. Initially, I had this terrible, repulsive capitalist who was sleeping themselves in the Bay. Well, that all went.

The turning point came when I decided to write the film completely from the white character's point of view, so we would never be party to any conversations the Aboriginals might have. If Tom was out there in the room, we wouldn't have any privileged information. It also helped to clarify the structure of the film—that it was a single point-of-view film.

I then moved the location of the film from La Perouse since the white side of the Bay, and put it as a mythical place that was closer to where Captain Cook landed. We actually shot the film on Kooragang. When I started something there, the manager wanted me to be marginal and apprehensive and anxious that I wanted to incorporate them.

Kathy Kinnear became the Aboriginal script consultant. As there is an Aboriginal family as well as a white family in the film, Kathy and I had discussed what the Aboriginal character may or may not say in various scenes. Much.

When we were casting, Kathy acted incredibly and came to be a critical part of the film. There are things in the film that are so close to the land, so much a matter—how to say it?—spiritual relationship to the land. So, she wanted to keep us on toes about those things.

Another turning point in the scripting process came when Mark decided to allow more personal material into the story.

I had wanted to tell a big, ancient story, but the more I tried to do that by drawing on the original research, the further I got away from it. The script was so dead when I allowed myself to use some of my own personal material.

I remember creating a poem after I'd finished the script about the writer and something like, "When I tried to connect with the gods there was nothing. When I connected with the cry of the child the gods were there." I think that summed it up for me.

Viscous Poets was a language quality, an acceptance of mystery and possible things. The house is mostly, reflecting not only its own place but, as Mark says, the Victorian landscape that in the Australian rain. "I think what white people first came to this country, when they built houses, they shot the light out. They were really overwhelmed by the Australian light and made very dark houses."

The mood of suspense is heightened as much as possible by the use of sound, though Mark is careful to avoid the clichéd use of music without reason.

I wanted to surprise. I love thrillers. Also, psychologically, I was looking at the mind that is in the land, the house, the grandmother's ring—the mind that is in things, our part in things. I wanted the house to have a presence and for them to come not just from the design but from the landscape.

I suppose one is interested in bringing beauty into the world, so I wanted to have some beauty in

the sound, but it also needed to be shocking, frightening, to take you by surprise.

One wants to write a great script. What's thrilling about making a feature film is the opportunity to create a big soundtrack, a rich and dense soundtrack. I love that. I love those after-you-hear-it sounds point out from the background. I worked with Australia—Tony Visconti and John Dronaco—who worked very hard in creating those layers of sound.

The design and photography of Viscous Poets reflect the script's concern with the land and the characters' relationships to it. Much detail went into the naturalistic details, the trees should come from the north strait. Trees, which usually is depicted as elegant drooping and deep made of a certain fabric, as here outside our home but surroundings in the dark deep woods. The trees that surround the house, the trees that are high and long, are a poisonous and deadly, are also very real. As the story in the house, the landscape for part coming to some with itself, her family and her consciousness, her clothes become more washed and and sometimes colors that bleed more with her consciousness.

As the house is such a suspenseful character in the film, the search for the right site was critical. Much, producer John Winter and location manager Robert Chisholm finally found a house that was perfect for our story and allowed the crew to film the house away in the story which is the film's climax. Production designer Michael Phillips, an architect by training, describes the house as "Victorian-style house, with the modern elements looking like modernized house."

"We built the exterior of the house in a studio in North Sydney," says Mark. "We had a lot of flexibility. We could move walls and move ceiling props and have a much more controlled environment. A lot of the film takes place inside."

Phillips worked closely with Dean Bruck, the director of photography, on another very important aspect of the film: the seamless integration of the film's history, mystery and dream sequences. The dreamlike film was first enhanced by design and lighting that allows the eye to slide past the instant world in dream occasionally to a patch of high colour or detail to establish time and place. Much.

I was interested in the transition into those elements in imagination or dreams. The dreams are more apparent in dreams, but the transitions and the imagination I wanted to be seamless. One just slipped into them the way one might go deep into a memory. I didn't want to suddenly have different elements or colors or lights or lights or colors changing too much. What I was trying to do was make these things invisible.

Interviewing these women from present to past from dreams to reality, as they seemed a great challenge to the film's story, Viscous Poets, submitted in 1994 for an Academy Award for her work on The Piano. Janet.

I never worked on a picture before where every thing was so intertwined. On the surface, you don't see it. But I never saw those transitions there in any other film the way Mark's approached. I'm going to be really interested to see how the audience is going to deal with it. I think it's clever and unique but not confusing.

Mark sometimes the turning process in one of his favourite aspects of filmmaking.

I found it really interesting because I'd written parts for women who were older than usual, the main character is a bit less than in early thirties, but after a bit older. That there is the mother, who

appears mostly as a woman in her forties. There is an Aboriginal woman in her forties, two old bag ladies and a couple of teenagers.

So, I wasn't coming to the women, the beautiful young girl group. I was writing older women and young women scenes. There are very few parts for older women, and I found it wonderful to meet these women who were so intelligent and so good at what they did, and so thoughtful.

That was the really interesting part: raising and writing strong people, trying to find out how they lived out the past, how they reacted, and what they said in order to claim. I've been so lucky, I know how valuable our film when one's a performer.

As much of the cast did not have much experience, and so Mark had to be very careful to make sure they lived out the past, how they reacted, and what they said in order to claim. I've been so lucky, I know how valuable our film when one's a performer.

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Nasm: "I had wanted to tell a big, universal story, but the more I tried to do that by drawing on the original research, the further I got away from it. The script went ahead when I allowed myself to use some of my own material."



se thought most likely to be at Cannes, either in an Official Selection or represented
 its may be screened instead. Information is necessarily incomplete given that the
 unnes representation. **Cinema Papers** apologizes in advance for any omissions.



WAGANT POSSESSION

Wagant/Film, 35mm **Adam Smith, Producer** **John Brown, Screenplay** **Wayne** **DOF** **Los Angeles, France, AIG**

Cast **Frankie Fierstein, Lucien Bissan**

Synopsis When the great unknown actor Jay is cast in a movie, he can't make it to the set. He has to get somebody else.

(See article in this issue page 10-11)

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When **Adam Smith** made the film, he was in a state of mind where he was in a state of mind.



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(See article in this issue page 10-11)

THE LIFE OF HARRY DANE

Life of Harry Dane, 35mm **Adam Smith, Producer** **John Brown, Screenplay** **Wayne** **DOF** **Los Angeles, France, AIG**

Cast **Frankie Fierstein, Lucien Bissan**

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S AT CANNES 1995

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Returning



RICHARD FRANKLIN

interviewed by

SCOTT MURRAY

Home

Hannie Rayson's popular and acclaimed play, *Hotel Sorrento*, is partially the story of an expatriate Australian's return home – in all the contrasting senses that “home” can evoke. Debating the very essence of Australian culture, and its transformation from generation to generation, *Hotel Sorrento*'s adaptation to film needed a director minutely attuned to its myriad and contrary pulses. And it found it in Richard Franklin.

Although he hadn't made an Australian film in the 15 years since *Rings*, Franklin, embracing around the gaps and voids of *Hotel Sorrento* (genre: drama), Franklin returned to his home with his family in 1981. From then on, he has committed to his country's cinematic cinema – this is, until the Hollywood consensus he has so conspicuously written about because simply isn't there.

Having decided to make a picture back in Australia, Franklin worked for a year and a half with Bruce DeSilva on a project called *Benevento*, a so-called address not around that time but the tale of the “Comoros”, which, says Franklin, “basically, I’ve already, wrote the way of the story – it’s told”.

FRANKLIN: When I discovered how difficult it was to get a picture in a film picture in the independent market, I went back to the market idea I'd had in the States, which was to translate them to film. I like film was becoming more about the small screen, so “home screen” is I prefer to call it, as multiple screens were getting smaller and home television screens were getting bigger.

I had lost my passion for modern cinema, it was modern American commercial cinema. Perhaps it was just that I was getting older (laughed), but I did perceive a real disconnect in the quality of movies being made in the mainstream commercial cinema.

At the same time, when I went to New York and saw plays, I would think “God, this is speaking to me, not so much engaged perception of what the youth market wants.” I say “youth market perception” because the notion that the youth market was all important may have been true in the 1950s and '60s when it was first possible, but the bridge to the population has now moved on and we are middle-aged. Hollywood is still catering to the youth market.

The burgeoning “art-house” market (though you don't have about it in Hollywood) reflects a niche out there which is I suggest much bigger than any one section. And American cinema has plugged into that niche very well.

I prepared to universalize that we adapt Tom Hoppman's *The Real Thing*, and it turned out they had developed a script in considerable time and had my Pollock and Guggenheim. But they had shelved it

because they couldn't justify the advertising launch budget for making a picture that takes place in two rooms and a television studio. The obscurity of this script was. They were complaining about marketing costs, yet here was *Black Swan* (not calling the name – the title) making the dog.

I talked to my brother-in-law, Peter Fitzpatrick, who is the head of the cinema school at Monash and has written a number of books on Asian film drama. I asked which recent Australian plays would be adaptable in the way I was talking about, and he gave me *Hotel Sorrento*. I didn't have to read much further.

Have you seen any of the recent Australian films adapted from plays, such as *The Slaves of War* (Geoff Burton and Simon Dowling, 1994) and *Secretly Believing* (Bar Lehmann, 1992)?

Geoff Burton directed me from *Up* while we were shooting *Hotel Sorrento*, and, while I like it, it did not really change my approach. And while I know it had begun with play, *Secretly Believing*'s theatrical origins are not apparent to me in the finished film.





The American approach to cinema is seen not only in *you* is, but in scriptwriting and theories about structure. When you set about writing the script with Peter Fitzgerald, to what degree did you adopt the American rules of scripting plots to films?

I didn't in all.

Most modern cinema is two-act in structure, for film still struggles with an extended three-act model. I was eager to get rid of that second act which always tags, and Hanoi Sarmiento doesn't have one.

Then and I wanted to stay close to the play, and therefore, as the one of the leads, broke all the rules of cinema. They say you can't do a dialogue more than eight pages in length, yet on screen film Sarmiento an entire act goes from commercial break to commercial break in one scene, and it's many more pages.

Telenovelas has utterly changed our notions of what can be done, we have seen really elaborate stuff. I don't mean the talk-show, which is put down in the realm of American formula cinema, within five minis for all kinds. I mean things like soap operas, which have totally pushed the envelope without meaning to.

In Australia, though, there is the voice talk today about mid-points, central-act tags and third-act over-kill, this is a new belief?

Keep going. I was the one person who knew about that stuff from going to an American film school [USC] and now I don't buy any of it. I believe the film that makes me feel more than break these rules — or don't have them in the first place.

Why did you choose to go with the screenplay and have much less you write of your films before?

I genuinely love writing Screenplay, but, because it was such a dilemma, I backed away from writing.

I wish a story could be Sarmiento, because it was genuinely had my story. On Patrick, Everett had written a draft before we got together, but the structure ended up being at least half mine.

Everett and I worked very closely as I did with Tim Harkin in the States. We would sit down together, get up ideas on boards and talk about structure, back story and so on.

In the later days of "breakwater", when I was starting to worry about acting, I was approached by Grady about a scene of Daphne Du Maurier

adaptations they were planning. I asked them about *Fans* on the Strand, which is one of my favourite unfinished books at home. They responded very positively, so I offered to write an adaptation, with which I was very happy. It was most difficult adapting a novel in some ways because there is so much more material.

With Hanoi Sarmiento, Hanoi made it clear she didn't want to write the screenplay. She was working on other things and I think had had bad experiences in the past. So, I figured the best way for me to leave the play was to do the screenplay myself with Peter, who's not only a fine writer, but had taught the play in university.

The new scenes in the film were primarily written by Peter, but not my blueprint.

For example?

One new scene in the past with Pappa [Tom Moore] and Hilary [Caroline Gillies] talking about the submarine and made sleep at the apartment. We expanded Pappa's character to my point about the U.S. question. I knew a lot about the scene, but felt it might be a bit too close. Hanoi then thought the play was too heavily weighted to Meg and British culture. So, I talked to Peter as length about it, but he went off and wrote it.

Pappa's ideas throughout the past, but not of phrases, was something that I did I adapted for dialogue so that she was talking modern American.

To what degree were you concerned about such lived old notions as "opening" out the play?

I don't buy the opening-out argument and I'm becoming a deity from Hanoi's love. Although he was disinterested in what he called "flow of people talking", as Pappa

[1944] and Daphne [1944], among others, he and they often discuss in strong locations of its environment, and then you can design it by opening it out.

I've always been kind of "communist", even in original screenplays. Patrick takes place in a box past room, Sarmiento can reach rules and Pappa [1944] is an old dark house.

But Hanoi Sarmiento normally full of "art". In fact, the first thing I did when I finished writing it was drive down to Sarmiento and sit on the roof of the play. I read Marge's opening speech and read to me how it felt in that setting. And it felt great.

Caroline Gillies, who was in the play, and they had to work hard on a play to convince an audience that they were in a country or on a beach or on the end of a pier, whereas on film it is just Hanoi-me to be on that beach. Anthony McLean, who described on stage, told me he thought he could have done the scenery scene in a country. On stage they did it on the pier.

The film is extremely close to its beginnings. Meg says she "banned my heart" on Hilary's husband, while Troy [Ben Thomas] feels he "burning

back" on *Wid* (Fay Burrell). This decision is also there on a visual level, such as the opening pan of the hill and trees with no red roof, and later the parallels with the roof.

More of that is in the play, but usually I will only credit that to I'm pleased you noticed the red roof.

There was up the most was very definite. When we began writing the play while she was living in London, and I've persuaded her that the person we were writing about is actually the Fanny person, where there is a very prominent red roof. On the balcony price, you can see no such thing.

Using this as a way to get into the issue of nostalgia and memory, false memory and convincing realism, I gave Dick (John Hargrave) the extra line about there being no red roof there, or that you can't see it above the trees. Then, as you pointed out, it is there in the painting. Margie (Joan Plowright) points out the real Sorrento, but the mythic Sorrento—the Sorrento of the mind, in which the red roof is there.

Being an expatriate who has returned home links you closely with Mag, but the film seems to side with Dick?

Once ... I think that issue have been your agent mid-way through the book, John said to me, "But the expatriate isn't waterlogged." I said, "If I were waterlogged, we wouldn't have a scene, let alone a debate about what is Australian culture."

But the view that Australian culture has progressed in the past two decades and that many accepted wisdoms formulated by disgruntled expatriates are no longer relevant, is valid, isn't it?

Well, if things have improved or changed, I suspect it's been largely to do with our film industry—and our theatre.

As for the "old audience", I couldn't help but feel that the Australia of my childhood, the Australia that *Wid* represents—*Wid* being both my father and my grandfather—has vanished and disappeared because we had no film industry. I wanted to do my best to chronicle that.

Perhaps a film industry and a sense of national identity come together. When you get a film industry, you are forced to ask, "What are we going to say?"

I've been asked "is it a period film or a movie temporary", and I answer, "Yes." I wanted the film to be somehow timeless—the Sorrento. For me, it hasn't changed, and I'd like it to stay that way. I think there is room for our backwards as well as our Grand Prix tracks. There was one such house in the cliff, but there could be.

While Sorrento hasn't changed much, are there many Wids still at home?

I think he is a pretty rare animal nowadays.

I don't want to give the impression, however, that I think the old culture was wonderful. Women were treated abominably. It was a complex, beautiful, racist, racist, racist culture—but it was a culture once the fact. And it's remarkably resilient. In spite of the Australian onslaught, I was fascinated the other night in Sydney to hear a taxi driver refer to McDonald's as "Mac's".

One of the main things I wanted to do was make a film which was unashamedly Australian, which puts us as much on Mag's side as Dick's, though that is both self-conscious. I wanted to make something that someone wouldn't cringe at, which is a distinctly a matter of not being "typical price" in the way you shoot and stage it, the accents and so on.

Does one need to leave Australia for a time to gain a better perspective?

Well, you might not, but I did. There are no fewer of us and we don't see ourselves that often on film and television. I agree with David Williamson when he says in *Emancipate* that a culture has to be the individual before people can see it.

The film has an unusual number of dialogues between filmed in motion, with the actors moving forward?

I could be very philosophical and point to one of the central metaphors of the play, which is the T & E. Dick quotes those two by pointing towards me come back to the place we started, and find ourselves.

If there was any attempt to open up the place, it was a desire for things not to be so static. The play is about change, it is about people coming home, and, finally, the leaving of the house.

We shot more Sorrento than I have ever done before, but that was probably to keep the things moving. Perhaps I naturally sensed that if I was doing an extremely static piece of theatre that movement would appropriate. It was all about people moving, changing their positions, coming from places and going to others, and so on, throwing up and selling the house. It's a house of three windows, and they put up an action board and moved away.

I was nearly half-way through shooting when I suddenly had a blinding flash and played that

out to my. "I finally understood that that quote. That is where you started from, isn't it?" And the end it was.

Originally, I understood House had thought about writing the play in the mid Sorrento in July 1960, the "old" Sorrento in July. I believe she actually wrote in a set of that while living in London. But she then decided it had to be set in the Australian Sorrento.

That film quote also mentions John Fowles?

The Magus, as well as the film adaptation?
Really? Is it due? (How interesting.)
I must say that quote has remained in me as Joseph Campbell says. George Mills had sent me a copy of *Hero with a Thousand Faces*.

Will it come out?

[Laughs] ... and I religiously—and that is the correct word—typed and watched those two hours of Campbell lectures. Finally, I started to go to it, and Campbell's notion about the sacred and the sacred journey. Having done a bit of parapsychology myself, that notion fascinated me.

The film appears to intentionally return the audience to the play in the last scene, by the way it is shot and staged.

Yes. I progressively wanted to step away from the mappings of the operational beach house. It is not just Australia. Even the colour print and the step of the flyover door is something that people respond to unconsciously, though I found that not afterwards.

I wanted the film to feel like a Chacon play at the end. And, since we were on a second stage, putting up some walls of white paper and lighting that orange seemed to me to be something we could achieve easily. It is the sort of thing that is not a surprise at all on stage, where suddenly they can go to a light on the light. Yes, then sort of thing is almost never done on film.

One of the things that annoyed me about cinema is that it has become so "real" in terms of present, and its ability to move about automatically from one place to another, has been lost in the name of reality.

I view it as a metaphorical nature at the end. I wanted to go beyond using the real set from house, the set and the beginning. The concerning thing is that everyone assumes, in Melbourne at least, that they always see out across the bay. Yet in reality, because the Peninsula comes around so fast, or actually runs at an angle and we see over the hill.

We avoided the geography of Sorrento. The peninsular and with a house, and I guess in one way that is a warning about our culture.

When the three actors walk to the window at the end, it recalls a similar shot and mood sequence in *Between Women* (Wanda Allen, 1978) in that interval, especially given the film's discussion on foreign influence?

It was probably an unconscious borrowing. Peter Persepolis also mentioned that, and I will have to look at *Between Women* again.

The shot of the three framed in the square was deliberately placed itself in me at the last minute, although I had got the design in double-lens that will be the way. I had a scene I wanted to look at that window (but I didn't know when). Perhaps I thought I would do a great 10, or 12, during the lunch.

C20
p57







archival material." He added that "the APC could better decide for multimedia developers and then looking to publish four to five CD-ROMs annually."

A question from the floor on how to bring together writers and the people with the money to finance multimedia sites usually brought the response that there was "no such thing yet as a CD-ROM producer." However, after a break, a new consensus to bring up was that the Australian Interactive Multimedia Industry Association (AUMIA) was the right place to start talking with.

In the evening of what had to be a new dawn, let's "highlight" highlights from the preceding paragraphs.

"The Game was Loaded" will, according to our principal writer Mark Morrison, begin shooting in Melbourne in May of this year. Based mathematically on the average split of Raymond Chandler, the detective may have said "well no no no no no no no no" — in this particular case, it was the mystery on computer-game format. The difference is that, instead of the whole thing being as ordered as a manuscript, there is going to be rules and rules. Using the point and click of a computer mouse attached to your computer, the writer (participant) will have the ability to change the narrative and solve the murder.

As for interactive writing, Morrison warns that, if you let a player loose with a document on the floor, you have to think what will happen when the player decides to miss the chosen one the library. There are reasons that the "Game" is only the first of four's narrative rules games based on a traditional narrative which I just have to say this phrase: work as "computer narrative."

"Cosmology of Kyoto: Tales of the Hidden Millennium" is a collection of computer games in CD-ROM format with the goal of reaching "multimedia." The project is for Ben Kyo, who is already in the state of the origin of a culture. Japanese - and contains many Pictorial-type graphics with a lot of of graphics. In short, the story is a novel that you (player) that the story is based on a point and click, pointed to decide to achieve the game's goal. Its appeal is universal. While the APC sees Kyo's endeavor as a "traditional interactive game rule study" (and laughing, this is over), the better reason for its appearance at the APC multimedia conference would appear to be Kyo's connection with the Melbourne New Media Network. It is built as a cultural, exhibition, performance and community to new media.

"Unleashed" by Jon McCormack

is a major work in computer-generated animation. McCormack has had his work widely exhibited — installed — overseas.

The other artists who had CD-ROM multimedia on exhibition at the conference were John Colson ("14 Weeks for the City"), Linda Deason ("CyberLink/Girl of Tomorrow"), Mark Lyons (Photograph) and Brad Miller ("A Digital Museum").

The APC also released two new research papers at the conference "Multimedia Developing in Australia" is part of the APC's "Policy Series." The study "provides a snapshot of the emerging infrastructure of the interactive multimedia business in Australia." The report makes the qualification that no media "house is on their radar" than media or media technologies. The other paper, in draft form only, was "Research into Current Media for Interactive Multimedia Publishing on CD-ROM."

According to other material supplied at the meeting by the Film Commission, the APC since 1993 has provided more than \$1 million to new media projects. Under the auspices of the "Creative Network" program, the APC is to receive \$1.25 million over four years for multimedia. The APC plans to use these funds to provide



Clicking five years left
Lutz Bannert's *Capitulum/Chameleon*
blends aspects of technology
and film in *A Digital Flower*
"Carving off bits" from the *West Midlands* and
"By [this artist's] hand"



"hard" and "unexplored" money for multimedia developers, as well as provide producers money for the creation of multimedia titles.

What it all means

In a split-second moment, the APC's conference was not bad. Michael Hill claimed it was "the first event of its kind in the world" (during an almost singular focus on aspects of multimedia content). The guests quipped at the APC event: U.S. education director George Gribble ("Welcome, spread web Hail's class of an APC first, but asked 'only one'! Welcome here out of Melbourne before the end of the conference to attend a number U.S. event on multimedia content. And the conference did start delivering where Websters expect the industry for his recent how people "accessed" his site film networks, while other speak on talked of perceptions being able to change the actual story).

But the conference was a cheap production on terms of who didn't attend. With three loans, former chairman of the government's Broadband Services Experts Group and now head of the APC, talking about the importance for content in multimedia, with the government's "Creative Nations" team near, talking about the importance of multimedia and content, and walk both

Telecom and Open publicly saying they were content for the new online and cable networks, what was the corporate players in the conference coming along to "look over the talent" the creative people?

By contrast, the first of the year DIBT and DOCA Multimedia Forum, held in Sydney the previous Wednesday, and due to list all Australian capital cities in the coming months, had been loaded with "the players." I'm not trying to be hard here, but if the film industry wants to be in no new media, it is going to have to play "catch up."

Multimedia is the natural first step, generally in the fields of training and presentation. Talking at the Australian Collins and DeDele 99 conference last February, keynote speaker Dr. Lee Olson, strategic consultant for IBM Multimedia from Atlanta, told delegates that multimedia was the new way for education, in fighting illiteracy, for training and for the widespread dissemination of information. A study conducted by IBM with students using multimedia versus traditional educational methods found that "75 percent of those students using multimedia had better retention rates of the materials reviewed and took a third of the time of the other students to learn the material." Olson stated

this enthusiasm is close to the way we currently learn through sound and images as opposed to the written word.

The Australian film industry does have something to say and offer in multimedia. It also does have a place in multimedia training and education. The Australian Film Television & Radio School has recently announced its New Media Programme "to train writers, directors and producers and assist them to apply new skills to contemporary multimedia." Other educational organizations, both public and private, either have started, or are to start, adding on multimedia and online training courses.

There is the size of the film industry in work in multimedia titles, either online or offline, and in narrative television, film and advertising. John Cleaver's commitment on computer video is an example of "talent" going into a new area and doing well. But when the film industry's conference speaks more, by necessity, to simply tell people up "in speed" on new media, rather than getting down to addressing specific details or creating opportunities along the way, the gap between the potential of the film industry and its current new media products and services looks very, very large.



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9/2290-2291/2292-2293/2294-2295/2296-2297/2298-2299/2300-2301/2302-2303/2304-2305/2306-2307/2308-2309/2310-2311/2312-2313/2314-2315/2316-2317/2318-2319/2320-2321/2322-2323/2324-2325/2326-2327/2328-2329/2330-2331/2332-2333/2334-2335/2336-2337/2338-2339/2340-2341/2342-2343/2344-2345/2346-2347/2348-2349/2350-2351/2352-2353/2354-2355/2356-2357/2358-2359/2360-2361/2362-2363/2364-2365/2366-2367/2368-2369/2370-2371/2372-2373/2374-2375/2376-2377/2378-2379/2380-2381/2382-2383/2384-2385/2386-2387/2388-2389/2390-2391/2392-2393/2394-2395/2396-2397/2398-2399/2400-2401/2402-2403/2404-2405/2406-2407/2408-2409/2410-2411/2412-2413/2414-2415/2416-2417/2418-2419/2420-2421/2422-2423/2424-2425/2426-2427/2428-2429/2430-2431/2432-2433/2434-2435/2436-2437/2438-2439/2440-2441/2442-2443/2444-2445/2446-2447/2448-2449/2450-2451/2452-2453/2454-2455/2456-2457/2458-2459/2460-2461/2462-2463/2464-2465/2466-2467/2468-2469/2470-2471/2472-2473/2474-2475/2476-2477/2478-2479/2480-2481/2482-2483/2484-2485/2486-2487/2488-2489/2490-2491/2492-2493/2494-2495/2496-2497/2498-2499/2500-2501/2502-2503/2504-2505/2506-2507/2508-2509/2510-2511/2512-2513/2514-2515/2516-2517/2518-2519/2520-2521/2522-2523/2524-2525/2526-2527/2528-2529/2530-2531/2532-2533/2534-2535/2536-2537/2538-2539/2540-2541/2542-2543/2544-2545/2546-2547/2548-2549/2550-2551/2552-2553/2554-2555/2556-2557/2558-2559/2560-2561/2562-2563/2564-2565/2566-2567/2568-2569/2570-2571/2572-2573/2574-2575/2576-2577/2578-2579/2580-2581/2582-2583/2584-2585/2586-2587/2588-2589/2590-2591/2592-2593/2594-2595/2596-2597/2598-2599/2600-2601/2602-2603/2604-2605/2606-2607/2608-2609/2610-2611/2612-2613/2614-2615/2616-2617/2618-2619/2620-2621/2622-2623/2624-2625/2626-2627/2628-2629/2630-2631/2632-2633/2634-2635/2636-2637/2638-2639/2640-2641/2

The Digital Freight Train is coming.

Dale Duguid examines why Australian filmmakers are trailing the world in terms of digital visual effects and what it will take to catch up, while Dominic Case explores three-perf film, Flame, Avid and the Hewlett Packard Video Print Manager.

holding this issue's "Technicalities" is a paper presented by Dale Duguid, of Motion Technology Digital, the commercially oriented visual effects design and production company based in Melbourne's foot-hills on the Gold Coast. Duguid works in film and television drama, television commercials and documentaries, including theme parks and CD-ROM games.

Digital is recognized as being one of the prime movers in the development of the emerging visual-effects industry in Australia. His paper, "The Digital Freight Train", was first presented at the 1993 Australian Digital Art Awards in March. While the term of visual-effects producers is varying ahead, and Australians are keeping up with applications in television commercials, there tends to be little explanation of the technology in a simple production tool for the cinema. Australia's successes are with smaller-budget films, and with those they rely on human story telling rather than computerized story. But that is no reason to ignore the visual-effects opportunities. The best effects are usually those that aren't noticed — those that don't require the "willing suspension of disbelief" because they solve a film production problem rather than a real-life problem.

Duguid will be participating in a seminar on high resolution digital effects for film, to be held as part of the fourth annual SMPTE audio round in July. Another seminar will concentrate on the gathering momentum of change all across the film industry brought about by nonlinear editing. For more information about the SMPTE conference and registration, contact Bob de la Roche, Director of Professional Services/Manufacturing at (813) 994-1241.

Also in this issue several new products are introduced as Australian technology. The companies that tend to be the continuing beneficiaries of technology innovation are those who have particularly well identified and exploited areas of post-production. Thus we see Flame — the special-effects compositing software — going into several facilities as an online editing tool, while Avid, hardware on offline editors, now available in high resolutions and/or qual-

ity, being used in the context of post-production management.

Meanwhile, for those who still favor other tangible media, you can pick up and use 16mm film with a dose and pull down making a comeback, with considerable editing and being (possibly) the agent that will finally make this format a viable one for cinema film production.

While "Working as a freelance technical consultant, I frequently hear a direct involvement with some of the opportunities or services mentioned in "Technicalities". I make every effort to maintain total editorial independence in what I write or edit for these columns, and, if anything, probably favor any thing I am involved in less than other topics. Let me declare my current interests, however, to those areas which are mentioned in this issue. I have a part-time consultancy with Animal Logic, the Sydney visual effects and software development house. I run Australian representatives for Endevco, the tape-to-tape matching (or management) system, and I am on the Board of Managers of SMPTE Australia World, organizers of the forthcoming conference.

THE DIGITAL FREIGHT TRAIN

by Dale Duguid

Film-making and its subset of visual-effects production is at the forefront, and the vanguard, of the art of creating and manipulating images. Ideas and content experience with film and television is image-related, so there is no important industry and the nature of visual-effects practitioners is critical to development industry. This subject is dynamic, being, along with computer data and multimedia applications (I think that means CD-ROM is present) and other high-resolution forms of communication.

My intention is not that the education have failed the visual-effects industry. In both the training of sufficient numbers of digitally skilled new graduates and the re-education and professional development of existing filmmakers, the educators have failed in acknowledging the arrival of the Digital Freight Train. I praise the great "train" or "superhighway" or "infobahn" for reasons that will become apparent later. I should qualify my criticism of the

education. There is a global shortage of artists and imaging software code authors. "D'Force" is my abbreviated term for "digital force", with the emphasis being on the word "force".

The country, for its size, has been disproportionately endowed with digital software talent. Imaging software like Flame, Kolor and Canon (three of the film industry's major players) were spawned here. In the absence, however, of industry interest and entrepreneurial support, Flame and Kolor are now out there as second products, and Canon, developed with Australia's taxpayers' support, has recently had to develop new manufacturing from Melbourne to Rochester, New York, by an overseas owner, Kodak. Our local human resources demands in the brain drain drive us here to where they are appreciated and used and by means digitally educated film students.

"Why aren't our filmmakers digitally aware? And what happens if they don't embrace?"

The second answer is based as it is simple. If we don't re-educate, our industry will be left with an unacceptable talent gap to five years. Once our industry removed for embracing technological change. It is said that filmmakers want to be the second person to have the latest technology. For example, I remember using one of the first Apple II's in the film industry three years after they had become a mainstream graphics tool to other professions. It was as industry that expectancy with change, the ten legislative

"It is said that all filmmakers want to be the second person to have the latest technology."

hump called IGA, which forced them to adopt new computers to filmmakers, caused the industry to feel for years after those good years were behind. After three years in the wilderness, the industry is now shaking out once forcing with the recent success going out to the hope that a second renaissance is upon us — that there might be the real-life tunnel and all is well.

Unfortunately, the light was not

the thunderous approach of the Digital Freight Train, and I will go no re-explain that it has the potential to sooner or later shatter and make the IGA a cautionary tale by comparison. So much for "And what happens if we don't embrace?"

Let me provide my definition as to "Why aren't our filmmakers digitally savvy?" Well, change more quickly in the digital frontier. High end PCs and super-computers are a geological time in visual effects. These experiences a replacement product cycle every two-and-a-half to three years. It's rumored that this is the time required for Japanese visual business to copy and master American technology, and in the time of the product cycle is driven by the US's manufacturing (for now).

New product cycles result in an order of magnitude greater increase in capabilities cost. This used to take six years only two decades ago. Recently, the capability versus cost graph appears exponentially upward. Cost of entry to the graphics level of parents needed to manipulate film releases appears to rise exponentially downwards. At the moment, the current product cycle permits visual effects achieved digitally to compete with traditional analogue effects at only a slight cost penalty, but with the ultimate but increasing digital because of an inherent lagging, speed and greater breadth of application. Australia will hit the edge on falling within types of discretionary usage.

By "analogue", I mean non-digital, traditional and usually specially based solutions. The most digital hardware product cycle is one of six years as I noted the dark half, however, of most analogue visual-effects solutions. The Train will have arrived.

George Linn, former filmmaker and owner of the Ball's Bay of visual-effects companies (Industrious Light & Magic), recently indicated that the over age cost of each visual effect on Star Wars was US \$100,000, whereas the current cost is \$10,000, and as a "new" unit is still \$2,000. By the way, I believe his figures are inflated. If anybody knows where you're headed, it's George.

At \$2,000 per effect, the very nature of commercial filmmaking will change. It is already changing — not here, but in Hollywood, where producers, directors, writers, instructors, actors and

effort reductions are all becoming digitally savvy. Tragically, the sweeping away of Hollywood's old analogies points back to *Digital Fright Train* by the Digital Fright Train in late 1991 basically levelled the playing field for a short time. We were for the first time in still power in a position to keep pace with the digital pretensions of Hollywood, but were unable to do so. We may soon pay the price.

That every growing digital-savvy array of Hollywood filmmakers will seize the most-forging array of opportunities afforded during the transition: producers only and exploit the convergence, risk, excitement, prize and creative-diversification possibilities, while those who missed the Train can only the margin to spend a decade playing catch up.

Hollywood had always used technology to promote spectacle and offset high below costs in financing. Our industry rode on the back of relatively low below costs and a good measure of our saving, and profitable value making investments.

When for an analogue transition. Our stage of production gains have been capped by the absence of a rapid mass-spawn industry, so we have low disease makers who can down the old analogies and using the new digital and equivalents. For even more fundamentally, our filmmakers have needed to realize their savings in very recent markets, with lower sales previous to problems solving, rather than financial disaster.

For example, if a hypothetical story told "and a thousand horses advanced across the desert" you could be sure that the Hollywood filmmaker of old would have used a thousand warhorses and armed ranks, whereas the Asian cinema would have used only of dust and low camera angles to achieve a more humble, but nonetheless impressive, result with a couple of hand-drawn horses. That was our tradition. We were clever. We still are. But our analogue shows more reason for thought when the new Hollywood uses technology to make and analogies into mass of thousands, and brings the war down onto the battlefield. It's Hollywood on the culture. Digital means analogies. Change means mass. Develop going up exponentially versus flat and slow. Hollywood will not lose all the strong reasons for its creative leadership to us dramatically.

It's a bit like those Japanese business bringing down on *Dansen* or *Final Fantasy*. A few people who have brought us their coming. The way we are even down the right people, but to go on! The incomprehensible, a sense, a too often addressed for going up and hoping it will go away.

I attended last year's annual conference of the Screen Producers Association of Australia. My speech was very full, to promote the success of a visual effects capability in Australia in a broad cross-section of Australian producers, and to demonstrate their collective knowledge of visual effects generally and the Digital Fright Train in particular. With only a couple of exceptions, none of them had seen the numbers they wanted, and I came away knowing that they understood the explanation but they bothered to look beyond it, any one.

Oh, education in a world where the digital arena now produces promising leaps by orders of magnitude every few years, the means of educating for digital cinema, from launching graduates into the fray, has passed. Creative professional development and post-graduate education are required for primary school operators, and a national enlightenment programme required for management, education and entrepreneurs. While I speak for the film industry, one would expect that a more broad parallel commitment in many other fields than our home club by nature.

Finally, it is the role of education to generate such demand for new skills and the education need for modelling and to serve that pre-existing demand through their curricula, rather than react to it in response. All around that's getting ahead for the better now. Don't worry. The Train moves too far for necessary education.

Only two creative educators and managers in the vision to get caught their eyes are relevant now. Only the pre-emptive are speaking the "top art" money wisely. From this point

"[A] digital-hardware cycle has come and gone during the same time it takes to complete an Arts or Science degree."

onwards, each hardware cycle and its associated quantum leap of processing capacity will create profound changes in our continuing work, and implications of, both art and science. When a dig and hardware cycle has come and gone during the same time it takes to complete an Arts or Science degree, this implies that the education is digitally-dependent profession must be relevant for life. Reproductive skills may pre-empt the needs and qualifications from what can only be a philosophical perspective, one which can comprehend the exponential change propelled by the Fright Train, and which encompasses the coping aspect of our methodological balance and means. It will only be success achieved with time and great education that will prevail and succeed.

On a personal note, I must relay

that there are presently more than 100,000 among the researchers, educators and power brokers of our film industry to aggregate (at the APC's Melbourne Conference, on pp 28-31) with a mind to look beyond and, having looked, hopefully down, "beyond on the way". We know what will happen after that. One can only remain optimistic. If we can board the Digital Fright Train, rather than be run over by it, there will be afforded cultural and artistic gain to a great end. The SDA happens even the games for some fairly-credited Australian films, as well as a space of opportunities, marginal and successful (if images) to open the Hollywood model. The screen arena is still open to a meaningful local industry that speaks to an audience on uniquely Australian ways and often about uniquely Australian situations.

Riding on the Fright Train has the promise of allowing a profound and lasting diversification in genre, in audience focus, and subject matter, once we will be equipped comfortably by a real film of capabilities, of capabilities and steps, to tell often as well as tell stories about all places and all times in countless ways. Surely being able to rephrase the Australian perspective of consciousness broader than just our contemporary Australian consciousness drives motivation of our film culture. This spreading of our wings is one the movie. Being stuck to a scheduled and unresponsive queue for our desire means there's a other. Our Train and our cinema Hollywood, it should keep going to follow our next vision.

Good luck for all passengers. It runs against and it's leaving soon.

by more targets and capable cinema centers.

Why can't you see the info? And if you can, why don't you do something about it? Time to re-evaluate ourselves. Time to be digitally savvy. Where the education have failed you, maybe it's time to do it yourself.

THE THREE-PERFECT SOLUTION?

by Constant Cass

Some ideas seem to suggest that it's difficult to see why they aren't accepted. Usually, though, there's some reason that prevents the idea being implemented effectively. Times change, though, and the idea usually comes around again.

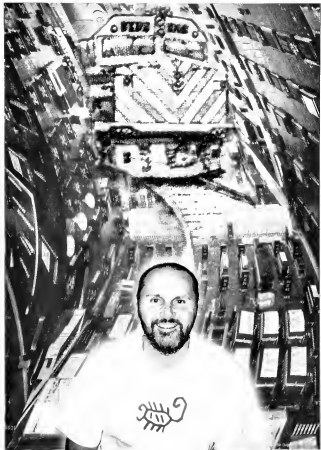
So it is with the three-perf film shown again for 15mm cinema. Look at a print of 15mm negative. Although it may be covered with marks, most all of the marks are good. Usually, the standard mark is a dashed line for a film or reference mark, and to keep the image in the right aspect ratio, so across shape, quite a lot is cropped off the top and bottom. For widescreen cinema applications, less than two-thirds of the frame height features up on the cinema screen. As we cover towards 16:9 television, the more will be cut for television material originating on film.

Several years ago, a SMPTE conference in Sydney presented three alternative film formats: three-perf, 30 frames per second, and Super 16. None of them represented the film industry, but they are all well around. And three-perf may just have gained a new lease of life.

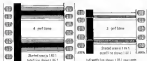
Australian television cinema is mostly shot on 15mm film. Last year producers finished, among many others, using the three-perf system. A Moroccan cinema used on the last year is now in Australia, and cinematographer Les Poyser recently shot a *Wildflower* commercial using the system.

The camera is modified to drive way. The magazine is modified so that film advances more profit instead of least, the gate itself is altered so that about three-quarters of its full height, and the ground plane viewfinder is replaced with new calipers. Film stock is identical to conventional film, except that it's chopped, for load new can be ready three-perf instead of about.

What cinema are available for three-perf shooting? Les Poyser is using the Moroccan Super 16. John Browning of Linnex reports that most cinema are not equipped, but in every case it is a one- or two-day reshoot operation. Obviously, Linnex does not hold any 3-perf loads in stock. However, talk of cinema conversion brings



"Three-perf has the potential to revitalize creative thinking in the camera department."



For 16mm projection, the four-perf format wastes 40 per cent of the negative area (not counting the sprocket holes). Shooting three-perf reduces the waste area to 24 per cent, using the full width of the negative reduces waste further to 10 per cent and actually gives a larger frame for less stock.

another aspect. According to Flower, the Arris 15 is a very elegant camera, mounted on a crane level, quite a bit more, less, at 25 or 28 in. But, and really a sound reason, the conversion to three-perf apparently solves the noise level in 16mm is quite reasonable for recording sync sound.

Laboratory processes are just the same, but whereas a film work print would now require a modified labelling system to run a three-perf format, it is a different situation. Francis Ford Coppola has recently installed an Arris 15, with sync system including the Moviograph gear system, which, according to Warren Lynch, release manager, was designed to produce greater control image quality, and every wide range of frame rates. Lynch claimed that the standard "jump-free" system employed by Arris was not as steady. In general, cinematography work is in the Moviograph system. Designed by Video Post and Tascam in Dallas, the Moviograph was remarkably good and easy to use. For there was a separate frame for the new film format, there is simply a software update to adapt the release. Lynch: "We went through a couple of test runs, and there was no apparent change in quality of prints [in frame]. We're not in 3, and it worked."

To consider a camera to cost \$15,000, a slight room is implied, but, in comparison with the normal marketing of 16mm, there is no difference. And once the image is on tape, it doesn't matter how many perforations were on the film. After using the Videomatic commercial unit, which was designed with tape-to-tape guiding.

As much as many other processes, it may be that nonlinear editing will be the key to the future for three-perf. Conventional optical editing is no longer in there yet, but all the equipment has to be changed over. Work prices need

proceed modifications before they can be removed, and also modifications in the labelling system, and further means to do with sound sync. However, once having editing, it is based on more of traditional on release, it is usually the same regardless of the format of the image, and this is the finished, that is. The next step is to make back to the original sequence. Commercially, much back preparation is already in place. From the film in terms of the master edge number (one per foot) and a frame offset. These three systems change the relationship between frames and edge numbers, so that, instead of a sequence

special printer. Los Angeles used used a European job. All Film Technic of Los Angeles had a Debra printer that could do the conversion. All that was required was to supply a fully graded sequence to the lab printer.

A typical feature production, shooting 100,000 feet of negative, could save \$10,000 per foot stock and processing costs. Regardless of what discount rate is a fixed on three-perf, the reduced storage always brings the cost down by 15 per cent.

While the three-perf format would allow commercial prices to be made very easily, Flower feels that there is a good argument for implementing a three-perf production standard. Instead of frame numbers, he argues, should be able to convert production fairly consistently. John Flower reports that a small number of companies in Australia, New Zealand, Singapore, and all other countries with an interest in three-perf format and a low-perf format that they can be converted, allowing a reasonably consistent to a dual-format program. In that way, low budget productions could take advantage of the camera negative stock saving, and also obtain a small number of release prints, in three-perf format, from the original sequence. (Three prints would also be cheaper, being twice the per foot volume in footage than a four-perf equivalent, despite having the same running time.)

Warning to the theme of cost saving, Flower points out that conversion is not only a part of the benefit to the

three-camera people to having a budget approach in their thinking by using the 16mm approach, but will achieve 16mm quality.

Flower also points out that the system gives a hard mark on the reference image. There is no image recorded nor with the normal one, so there is no need to worry about "positioning" the top of the frame when shooting the 16mm, in case of maintaining an instant transfer.

Flower is aware that when people use a three-perf material, they are always surprised by the quality. Every one seems to be anticipating a lower result. But he points out that the negative image in the same size as for conventional 16mm, and all that is changed is the width of the film.

Maybe the main in a light, it is the same about—the three-perf to format. Key release transfer makes it so easy to format for television organizations. For a film house, nonlinear editing removes all the major problems associated with sprocket editing. The John Flower adds a note of caution: "I wouldn't advise anyone to embark on a three-perf shoot until they had a complete class of post production fully modified out and available."

Several ideas for way of the problems of systems available today.

NEW PRODUCTS, NEW APPLICATIONS

Resolbit Packard Video Print Manager

The entire process of film to video production is a small as getting images—and possibly a storyboard—and all the printed page and on to the screen. For a simple matter. How does a machine do it? It's all back again—no camera, a film sequence back to a storyboard on paper—all at the touch of a button, and it's done.

From a 1984 SMPTE show in Sydney, the Resolbit Packard Computer Video Print Manager has already found a wide range of applications. At Cinemas in Sydney, it has been used in conjunction with the new Cine-Gate release. The unit prints frames from each scene, and prints out a page for the director. The data is then given to the clerk at the reference when viewing the material.

Clashed from Sydney has been using a Video Print Manager via the Graphics Production from the second quarter. The unit can print up to 640 thousand new images onto a page—a useful reference for scheduling film times and financial graphics.

Quincy Adams Video Production, Sydney will use the unit for logging, and so on. The unit prints the first frame of each scene, and then prints a short of images out, with each frame's camera

"We went through a couple of menus, and there was an option saying 'number of perfs per frame'. We set that to 3, and it worked."

frames per foot, there are nine twenty-two and eight. Fortunately, Sydney's Cinescope Manager, Marilyn Sommer, who operates her own Computerized software on Los Angeles as well as in Sydney, has her eye on the ball. She modified her software more than a year ago to support the Los Angeles system (where three-perf is used) and is now independent, and is now in steady hot work in Sydney.

Marilyn Hayle of Melbourne, which provided the footage for Videomatic, said that there was a real opportunity now for three-perf systems to be available for film production. After negative matching, to improve could be made in the normal way, and a four-perf advantage can be made from the negative. At present, there is no facility in Australia to do this, although Jack Springer of VCI, now operates in Melbourne was looking into the modifications required for his

production budget. Increased running time per negative would mean fewer releases per day in production, saving the cost, over a complete feature shoot, of up to half the cost (assuming that the cost of film is always needed when everyone else is ready to shoot). He believes that three-perf has the potential to revolutionize creative thinking in the camera department.

For instance, if camera people tend to set the start equipment on a 31mm frame then they would for 16mm in the television. For example, more relevant work would be done with more frames now—16mm often the same—whereas most people will prefer to use more frames when it's a 16mm shoot. Two scenes are really excellent now, so it's no reason why they can't be used on 16mm. Three-perf could make 16mm look like a really serious budget alternative, and

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page metadata. The producer can then select the scene from the log sheet, and go-grip the frames to be actually used. These can then be printed out as a no-spread layout to the required sequence, with notes to direct to the editing process.

The rapid entry account at ABC TV uses the Puma Manager to grab images of satellite feeds. The scenes are assembled by a computer to grab frames at specific time intervals to be printed out as a log for later checking of image integrity and suitable cross image.

The unit takes a composite video feed, and prints a variety of page layouts from master page through to full images as an A4 sheet, or a standard parallel printer – typically a colour ink jet printer such as the Hewlett Packard D1100C.

For further information, call Alan McIlwaine on (03) 354 3337 or Peter Adams on (02) 412-5164 or Quora.

Flume Speed Across Australia

Following on the heels of Melbourne's *Comedian Post* (see *Comics Page*, No. 154), several other flumes have now copied the Flume software and Quora export/import packages. Currently in Perth, Double G Post Productions is Perth, and Digital Posters Australia have

each ordered a system, primarily for use in high-end television commercials.

The Flume system is yet another example of barriers falling down, as what might once have been regarded as a production tool is now to be used increasingly as an online edit suite. Peter Brown, Managing Director of Cinemas Digital, said "This means we have a lot more choice as to where we can do the flume. A traditional edit suite is not appropriate for our needs, they're too limited in their three capabilities."

Similarly, Dave Gibson, of Double G in Perth, was looking for another digital editing suite, but decided to take the Quora/Flume route.

Digital cameras don't really do much more than analogue cameras – only better. Flume and Quora give you a whole lot of effects that you can do on a real-time basis.

Across the Tasman at Auckland's Digital Post, operations director Gary Laidlaw followed the same thinking.

We needed a second edit suite, so last year we were hooked up to two like Quora does a major dedicated hard ware system. That is a dead end for us, because there's no upgrade path for the machine.

The Flume and Quora package also introduces lots of interesting new po-

ssibilities for Digital Post, such as editing in 32-bit format. Furthermore, in contrast with dedicated hardware systems, the Quora's ability to run other software is one of its major bonus.

The rapid software acceptance of Digital Post software running on the Silicon Graphics (SGI) G400 platform has placed David Edgar's company Puma Studio as the major seller of SGI equipment in Australia. The company is just 18 months' old. David Edgar and the rapid growth of Puma Studio convinced him he'd be in the future of sophisticated computer-based special-effects systems.

World wide, the industry has seen a powerful new alliance forged with the merger of hardware manufacturers Silicon Graphics and video handling software vendors like Rausser and WorldData. As a result of mergers, the new organisations will spend up development of Post/Quora, some of which will allow filmmakers to edit non-linear material as well as the latest digital content material in a number of different applications. Working with the digital project such as a film, images and clips can be re-used in other structures media such as CD ROMs, location based information, and interactive information programmes.

For more information about the great Quora or SGI products, contact David Edgar on (03) 474 5199 or fax (03) 474 5296.

And Goes Online

But It's Still in Creative Hands

Starting out as a straightforward online editing tool with the benefit of creative access (arguably a better description of the process than "non-linear"), Avid is being increasingly recognised into the complete world of electronic post production.

Melbourne's Digital Media Unit in Post Ltd has produced what is claimed to be the world's first cinema-commercial using Avid's online system. The commercial, for Melbourne's 1994 World Palace and Pire Gomma, was co-ordinated through David Campbell Productions for agency (Long Miles and Creative), its lawyers working people much who are employed into studios.

"What made it all possible was image quality," claims Chris West, Digital's managing director. "It was very convincing to see a reference image stand up clearly on the big screen."

After shooting, reference shots were edited on an offline Avid 4400, and selected shots imported on a Bank One server. These shots were then recomposed on a broadcast standard Avid 8000 Media Composer. Selected scenes were exported and assembled using reference software, before being edited back into sequence, still in broadcast standard.

The finished commercial was then released on Betacam SP via reference release, and via low resolution cam film for the cinema release.

Traditionally just we rarely get to see that system for commercial editing, Avid systems have been used online for film editing, followed by a flashback to a cut sequence. The downward of the whole process has been the reduced image resolution of the degraded cross-process image – which is why it has remained an offline system. Now the improved image standards used by the online version bring final export up to broadcast quality, allowing digital effects to be edited back in, and then ensuring the offline online process – one main goal task in the claim that will allow the seamless integration of digital effects into a film frame. Already this is possible in broadcast quality, and before long the same service will be possible by the same provider, a fully composable film quality. Double G.

AS WELL...

Clipboard Imports E-3

Importing quality scenes is usually by filmmakers look the tape after they used the tape used in the camera crew group. But thanks to Zoom, a camera company from Kansas, and the Compressor, a filmmaker's backbone, quality, reliable Zoom cameras are now available for less than the price of a VHS cassette.

The Kromagor 3, or K3 for short, is a professional 16mm motion picture camera that comes with many details for installation or design and operation. Besides offering a full range of lenses, the K3 comes with a complete line of accessories, including pistol grip, dailies, film and carrying case. There is also a complete release that makes it perfect for animation.

Some of the features include a variable speed spring driven motor, allowing film speeds from 18 to 48fps, a custom light meter and a coating mirror reflect viewing system normally found only on much higher priced cameras.

Additional accessories such as video tape, optical speed monitors and SGI G400 are also available. Zoom also makes a range of lenses at very affordable prices.

The K3 is called "the best buy in filmmaking today" by American Contemporary and is a camera with everything necessary to start filming immediately.

The K3 is available exclusively from the Compressor. To order, call Peter Gorman or Bill Rausser on (03) 351 3444, or drop into the room at 37 Liverpool in Sydney for a demonstration. ☐



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Australia's first films: Foreign producers in Australia, 1901

In part 13 of this series, Chris Long and Clive Sowry continue their examination of the film bonanza that accompanied the Royal Visit in Australia's federation year.

Certain historians make no account of the first really lengthy Australian films to achieve international distribution, which we examine in this article. They were made in 1901, when the Royal Tour in conjunction with the first opening of our Federal Parliament became momentarily worldwide. Local and foreign foreign film producers fully exploited the event.

Our last contributor examined the local producers' 1901 Royal Tour coverage. At least three British companies also came over for the occasion. Their films were distributed exclusively by London's Warwick Trading Company and by G. W. Reed and Sons of Brighton, near Portsmouth. Further coverage was attempted here by the French Monogram and Gaietygraph Companies. Their coverage came from their Australian film shot by foreign agents since the Lusitania Company's Mutual Screen departed in 1900.

The foreign producers' Australian Royal Tour coverage of 1901 was mostly sold on the customary short rolls ranging from 50 feet (24 seconds) to 125 feet (31 seconds). However, they were also available to order in assembled form, providing up to an hour of chronologically sequenced Royal Tour scenes. The filmmakers had the option of sequencing in a year according to his case and the final sequence of his program. It was an intermediate stage in the development of modern "feature film" form – beyond the one short per reel convenience of the 1890s, but with editing and sequencing, and partly the audience's perspective. Australian feature films evolved. They did not suddenly and spontaneously sprang into existence with *The Story of the Kelly Gang*. To document the point, the Anglo-American producers of 1901 are meticulously examined below.

Warwick Trading Company in Australia, 1901

The Warwick Trading Company had its origins in the north of Charles Urban (1867-1940), a landscape painter turned manager from Boston.¹ In 1897, he moved to England to manage the London office of Maguire and Barnes

Limited, the company marketing Edison films in Britain and its colonies. In June 1898, he resigned the firm, naming as The Warwick Trading Company when London's Warren & Court, the most obvious office was based.² With the unspoken name, Urban then gave the firm improved local appeal by having it produce British films. He also took over the British distribution of French Lumière and Gaumont films, and marketed the output of the Brighton (England) producers James Williamson and G. A. Smith.³

Through Urban's business acumen he became the first major British film importer, locating The Warwick Trading Company to the forefront of the British and colonial film trade by 1900. In *Australian cinema*, Stuart B. Brown Limited, stated that Warwick had the best choice of local film and equipment sales at the time.⁴

Like the Lumière Company in the 1890s, Urban had a team of travelling cinema men touring the world and screening film films in London. He played forward in film and country film rather than focused narrative, in line with the then British and European cinema scene.

The Warwick Trading Company's principal travelling cameraman was the grand Jewish cookery Joseph Rosenthal (1869-1946).⁵ Originally a pharmaceutical chemist, he began shooting films for Maguire and Barnes in 1894, providing to Germany and Holland on request by 1894.⁶ Back in Warwick Court, the film was produced by a young Gert Hagenwald, who later became a major British film producer.

Rosenthal achieved celebrity status with his coverage of the Boer War. He'd been twice in South Africa before the war's outbreak in October 1899.⁷ Rosenthal made the first cameraman to reach the frontlines, but on terms of capture he was probably the most popular, especially in the Natal region. Between January and June 1900, he created one dozen hour-long camera reports,⁸ which

showed only shell or sniper fire, none of his own film was shown across the world and destroyed by the Boer commanders. De Wit,⁹ and more footage were to the bottom of the sea with sinking of the "Mammoth". Nevertheless, the Warwick Trading Company's worldwide distribution of his footage gave him international reputation as a superb combat cameraman. Late in 1900, after the fall of the Boer Republic to the British, he was posted to cover the Boer rebellion in China, and to many the opening again in the film on *The Philippines*.¹⁰ Then, working from a Far East headquarters based in Hong Kong, he probably shot the film in Japan¹¹ and India¹², before coming his again on covering Australia's Royal Visit in mid-1901.

Rosenthal arrived in Melbourne on June 12 (22 April 1901), and only in May he shot a few films of the Royal Visit there. Further good action films were taken at the Melbourne Five Islands (Bassett Hill), but overall the Melbourne visit seems to have been fairly unproductive. Our photographic press called Rosenthal "the foremost man in his line as a cinematographer",¹³ but a Melbourne newspaper noted published in *Warwick's* August 1901 catalogue suggested that the city's film

children had been obstructive to his efforts.¹⁴

Greater support was forthcoming when Rosenthal moved to Sydney late in May.¹⁵ Heavily assisted by the cameraman J. D. Avey,¹⁶ he effectively became Sydney's official Royal Visit cinematographer. He persuaded the film Joseph Walter Green was in France to make the motion, all camera platforms specifically for his use.¹⁷ One reason the Queen returned the Royal Couple's Sydney arrival on 27 May. Another was a Consent of Park to give no such unacted view of the Duke's Military Review on the following day.

Rosenthal also obtained the support of the New South Wales Railway and Tramway Commissioners, who allowed him to shoot a continuous-making view of Sydney's Gaiety films from a train coming between the Quay and the rail way station without stopping.¹⁸ Another film was taken from a train running "through the mountains" typically the film was made in Britain. Rosenthal returned to France.¹⁹

The pioneering New Zealand-based rights and cameraman William Frendley Brown (1873-1944), known professionally as Fitzgibbon Brown, when a claimed in later years to have shot Royal Visit coverage in association with Rosenthal.²⁰ Brown's

recognition of 1901 documents has led to some very supporting evidence for this claim.

Rosenthal's Australian tour was brief, probably not exceeding six weeks. By the end of 1901, he was back on literary assignments at *The Melbourne Herald* and *De Witt*.²¹ His Australian films were processed and printed in London²², then offered for sale in Warwick Trading Company catalogues which didn't list such items in detail.

Joe Rosenthal Asks alias Filmography

The following discrepancies are considered from entries in the Warwick Trading Company Limited Catalogue (supplement)



"What Happened" The film ends. This happened, captured in 1901, depicts the Boer War, where the British captured a large number of Boer soldiers. The only film produced in Australia in this genre since a first was coverage of the film of 1901's Melbourne visit, May 1901.

Joseph Neumann
(1864-1968) owner of
Australia's first motion picture
Theater in 1910 for the Warwick
Theater Company of London.
Born in 1864, he owned
cinemas in Melbourne under the
company in South Africa
while traveling in that state



No. 1, August 1991 Only Car 4230s is presently known to survive, as a private collection. More will probably be identified from these discs, given, as the films were sold widely by Warwick and are likely to survive, although they would have no identity tag roles.

Car 410s The Duke and Duchess of Cornwall and Devon at Port Phillip, "Museum Field", Bunker Street, during their interrupted progress through Melbourne (3 May 1901)

Royal Party at Stone Carriage with military escort - Crowds look on. Length: 160 feet (11 runs)

Car 410s The Governor General Lord Alington and the Duke and Duchess of Cornwall and York going to open Parliament at Melbourne (3 May 1901)

Troop of Australian Horse, followed by members on horse of the Governor General's carriage. These were cavalry, a carriage with the Duke's staff, and finally the fourth carriage with

the Royal couple. Escorted crowds line the driveway. Length: 150 feet (11 runs 14 sets)

Car 410s Parade of Forces and Friendly Services before the Duke and Duchess of Cornwall and York at Melbourne (3 May 1901)

Trade union banners, municipal cars and heavily decorated numbers marching on their thousands. Spectators line the route. Probably shot in Spring Street. Length: 150 feet (11 runs 14 sets)

Car 410s Arrival of Duke and Duchess of Cornwall at Sydney (3 May 1901) - Leaving the Customs and passing into College Street

Australian Lancers lead the Royal Couple's first Lancers drawn by four horses ridden by position. Large body of mounted guards at rear. Taken from an elevated platform. Length: 150 feet (11 runs 14 sets)

Car 410s The Great Review of Australian Militia Forces before 1901. The Duke and Duchess of



Along The Great Highway, the Japanese battleship of Cornwall and York, about the "Gale" is made in Australia in 1910. April 1911. It was built by the United States Navy in 1911. It was built by the United States Navy in 1911. It was built by the United States Navy in 1911.

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York in Central Park, Sydney, Australia, 28 May 1901

Landed at Central Park, Sydney, Australia, 28 May 1901. Landed at Central Park, Sydney, Australia, 28 May 1901. Landed at Central Park, Sydney, Australia, 28 May 1901.

Cor. 1810 The Duke and Duchess of York, Lord and Lady of the Sea, arriving at the Central Park, 28 May 1901

Commissioned in 1810. Royal party landed, then stopped at the Central Park, 28 May 1901. Royal party landed, then stopped at the Central Park, 28 May 1901.

Cor. 1810 The New South Wales, Landed at the Central Park, 28 May 1901

A highly-decorated vessel, landed at the Central Park, 28 May 1901. A highly-decorated vessel, landed at the Central Park, 28 May 1901.



Cor. 1810 The Duke and Duchess of York, Lord and Lady of the Sea, arriving at the Central Park, 28 May 1901

Commissioned in 1810. Royal party landed, then stopped at the Central Park, 28 May 1901. Royal party landed, then stopped at the Central Park, 28 May 1901.

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The following item is listed in the Warwick Trading Company's Film Book Supplement No. 3, October 1902, under "WARWICK" and "TAN" film subjects:

Col. [sic] *Rolling Service at War*
(see, actually "War" or "Warwick")
Australia

May run be [sic] (see *Rolling Film Length* 75 feet [1 min 15 sec])

(2) C.P. O. McGregor's *Royal Tour Film*, 1901

In 1901, Alfred J. Wren (c.1860-1907), co-founder of G. Wren and Sons "Our Navy" film manufacturing business based at Southsea near Portsmouth, was commissioned to produce a film of the Royal Tour to Australia.¹ Chief Party Officer McGregor (born c.1870-1901), a photographer resident in the capital city H.M.S. "Warwick", was attracted by A. J. Wren as film making a not uncommon sight at the Royal Yacht, the "Ophir", in its port.²

Very little is known of the content of McGregor's film. It was exhibited by A. J. Wren in a Royal Command Performance at Southampton (England) a few days after the "Ophir" returned to Portsmouth. In November 1901,³ Wren's last film catalogue gave the program's title as *The Marine Coast of the "Ophir" (Part 2)*. They also state that the Command Performance was given on the day that the Duke of Cornwall and York was made Prince of Wales, and that on the same day Edward VII celebrated his first anniversary as King of England. As these two events did not coincide, at least one of these claims must be wrong.

In the unpublished recollections, A. J. Wren recalls that

the various films showed the scenes given to the Royal Couple of different aspects of England - the scenery of coastlines (see - seeing in Australia - the Review of troops in Sydney - big shipbuilding companies - places war damaged



New Zealand - Arrival in British Columbia - a passenger from the train going through the Rockies - Niagara falls. The film were very opened with lantern slides [sic]. Also pictures of the arrival home at Portsmouth, the occasion concluded with a portrait of the King [sic] the show had taken nearly an hour and a half.⁴

McGregor's was the only complete film record taken of the 1901 Royal Tour, and it was shown by Wren's apparatus for about ten years after its production.⁵ However, no record of its exhibition in Australia can be found, and the most likely place for its survival is Britain, possibly at the Naval Archives in Portsmouth.⁶

A. J. Wren was also related to the last Australian film-maker T. J. Wren, neither were their businesses connected in any way.⁷

(3) British Biograph Company
Coverage

H. D. L. Wyld and C. H. Frodman started Biograph as the sole local-run competitors for the British Biograph and Pathograph Company's films film production equipment between 1900 and 1903.⁸ When the Royal mission arrived in Mel

pp55

West's Our Navy

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THEATRE ROYAL, HOBART



New films from India

John Hood *examines the best of indigenous filmmaking at The 1995 IndianInternational Film Festival*

the 26th International Film Festival of India drew 100 exhibitors from 60 countries, screened over 1,000 official selections, including 118 from foreign countries. More than 200 films from 40 countries were screened, and most were generated in the most recent of the Festival's history.

One of the World's best-selling film markets, the 26th International Film Festival of India drew 100 exhibitors from 60 countries, screened over 1,000 official selections, including 118 from foreign countries. More than 200 films from 40 countries were screened, and most were generated in the most recent of the Festival's history.

The Indian Pantheon is far from the most important part of the Festival, although the foreign cinema is excellent. At least, a convert to paganism of the previous year's loss to India. As might be expected with the number of films, the package was somewhat uneven, with several of the movies being quite mediocre for the standard of festival, some very good and one quite outstanding. Most might have been expected of classics such as *A. E. Ho, Karna Mahala* and *Jahira Puri*, but their loss was also significant.

Earl's Amperger (St. Trinian's) *fun plot* offers a pleasantly unorthodox insight into a boarding party that goes horribly wrong, but the process is almost by possibly unconvincing using a soap that offends everything but a narrow, teenage-female narrative (not unlike a schlocky sci-fi comedy). The characters are fairly one-dimensional and broad-brush types. The most interesting, Minnie, is something of a forerunner from Miss Gooch, but, unlike E. M. Forster's character, she has no rational basis, and whatever we learn to know of her nature straggles in a series of fits and jumps. Earl's own consciousness is, however, quite evident, through the film from total boredom to an actual interest.

Servant, by Karna Mehra, focuses on the life of Sardar Vallabhbhai Patel, guard-
ian on the quest as he led it's three-prong
mission, a popular, plain speaking, tough
freedom fighter and politician whose life
was captured by the filmmaker, an
artist, Mehra, who was favoured by
Gandhi. While not exactly following the
model of Richard Attenborough's *Gandhi*
(1982), *Servant* does have some of its own

more historical book-club scores, a feeling for readers, and shared scenes (although relatively few photographs) on a vast scale. However, Mohr's film has a much narrower canvas, concentrating on the last five years—indeed, usually the last two—of Paul's career. Ironically, as a decidedly political and often gritty film, two much-overlooked qualities, a deftly understated but on occasion line of three laughs. And it's a very well made film, but with a lament: a good Southern of politics is never again well told in space.

Papa's *Alister* (a Labrador) "lives on the couch with the owner of each program in the director's lounge area of Melbourne" in the interest of the return to make her literary studies of a girl who has been brought up on the U.S. She brings back to the land of her birth an epidemic on pla-

topology, and, when she falls in love with an unscrupulous boy, is driven mad by the same disease, the same virus, because she cannot bear her crowded family. While the subject of social progress and progress is referred not only to books but throughout the world, the appeal of Papa's film is answered by a very common world.

Enchantment
[...] deals with the
sudden appearance
[...] of a young
stranger known
only as "the girl"

lyrics, largely profound in substance, and being almost not worth repetition. It soon becomes heavy and monotonous, despite the almost constantly fresh enableness of Sarah Baskin's performance as the libretto goes on, especially

Of considerably more interest are *Momotarō* (The Hero), by the young Japanese director, Sanyū Hamauchi, Fujino (The Absence), by first-time film director of N. Mikuro Sugita, who has had a long career in film selling gaudiness and melodrama as well as an documentary filmmaking, and *Wheel Chair*, by the veteran, Renzo Arakawa. These films

The film is a highly personal study of a rural woman, the wisdom of a modest village schoolteacher, as her endeavor to obtain prison space for a husband who has improperly propositioned her and involuntarily become her first husband of love. The film depicts her and simply her journey of learning and frustration as the personally light hearted was through the legal system's web of misadventure, corruption and prejudice. Her struggle to find the money not only for her lawyer's fees but also for the bribes needed to grease the police and judicial bureaucracies into action, and the tragedy of her having to compromise herself when a "well-meaning," a lawyer in essence, pays her bail and demands his post-paid fee when she arrives back again for a cramped up courtroom change of venue. The film is a most impressive film, conveying in its portrayal of the vulnerability of women in a male dominated society.

The *Adventures* reader also did not write even one letter. "Adventures" itself

police encounters with that bit less than in the earlier tour to avoid the well-trodden road — which Father Paul undoubtedly takes as *The Coloured Woman* — of feeling instinctively with a generally well-accepted theme. The story may be as legitimate (and, hence, as humanely colorless) and deals with the question of crime and how well it had a court for these obviously anti-legal plot. In the film progression, it becomes clear that the physical evidence is a metaphor for the moral evidence of the village in which the parents, led by a missionary father, work his out. The film is structured around three images, as up to the village's moralistic past, and allowing the human affliction of man to reveal itself on such scenes as religious oppression, the sexual exploitation of women, and arbitrary murder. These images find their unity in the metaphor of the evidence of the bit the girl and are given cohesion by several tightly related religious questions which arise, at least might find some possibly ironic and sometimes a spiritual, moreover, the square of women comes on point well before a conclusion, and could be well reflected after he concluded. Nevertheless, an original approach to a well worn theme and the endeavor to combine the moral essence of the film with its little value can be a slight class to looking at using "good man" films, and a serious dimension that makes it one unusually significant.

Vietnam's Bengali-dominant Tay Ninh State and some Khmer Chantrey have combined to try to make *Wong Chant* a proline and when moving away – based on are said, in this – means a different character, which class homed around age, in Micra. The narrative context is provided by a young woman leaving her village here to go to school some overseas and then is needed by a group of men to support her on a trip. In his game of the village, she goes and she drives the men and makes the speed away this way. It is a story here in Dr. Micra's class. Eventually, she is discharged if she is dropped, and success the phenomenon they have heard for dancing, but two pairs a microphone there, but then purely on a day of, have others of the traditional



Shakespeare, "The Boy of the Rialto's Story."



Another film from Kerala was T. V. Chandalan's *Parakkal Mahe*, a film about an unscrupulous state police officer by the same name. It is a fairly well-executed conventional film, but contains some fine photography and some interesting insights into Kerala history and social customs.

From Drama Come Tragedies

Intensely tragic as the film, its narrative strength lies in the commonplace nature of its events. Central to the film is Ramappan, who dies at the beginning but is remembered throughout. He was an epitome of love, dignity and great moral strength, and with his death the audience is sure to go out of the life of his family. The film offers frequent insights into the happiness of the past and the unhappiness of the present, portraying the one in color and the other in black and white. The black and white elements, reinforcing the natural beauty of the setting and underlining the timely progression from the sadness of Ramappan's death, through griefful impoverishment and loss of home, to the hopelessness that takes Kattuman, the only son of Ramappan's widow, Annapurna. The color black and white dichotomy is in place, and the film's lack of success at Cannes last year was probably due to its small screen-screening time of 135 minutes. Even so, it is still a very moving tale, for the most part, beautifully made film.

The last of the Malayalam film was Enchikottam, C. P. Padmanabhan's second feature, set among the forest-dwells and cave-dwellers of the hills of northern Kerala. It deals with the sudden appearance in the village, after the suicide death of his wife, of a young stranger known only as "the girl." Men's respect and affection, all of his gifts and material things, his friendship with the boy, Anbu, who is characterized by similar unprejudiced happiness and self-delighted nature, give the film a desperate atmosphere of joyous well-being, even to the extent of allowing the women to ignore in one way or another the gradual erosion in the sense of responsibility, honesty and decorum, and the film's liberality conclusion destroys the "misanthropic" The movie is a completely excellent, beautiful, elegant, colorful work that the film a new dawn, and the director's love, sense of nature, logic and aesthetic perspective put his work in a new context and artistic emotional power.

Raj Chandel's *Amma Amma* (A Cry in the Wilderness), about Indians not killed by the talpachis of the state. It is a well-made, and often a credible human suffering story as well as a journey of a colorful look at regional tribal customs.

Clearly, the controlling film of the Festival was *Indhalathi Dappu*, already widely acclaimed film, *Indhalathi* (Mother of the Wagon). The winner of the Indian national award for the best film of 1984, it has been shown already in fifteen international festivals, including Berlin, Montreal, La Rochelle, London and Sydney, and it won the Grand Prix at the recent international festival at Fukuoka in Japan. The film is about a man, Lakshman, early decorated with his military problems in a bad number and involved, put in really in a marriage that is failing, even after the death of his only son. As his wife becomes more and more alienated from him on a result of his failure to provide for her and her growing alienation, the memory of his wife's boy becomes her obsession, leading with it a series of incidents for the time he catches and there, almost always, returns. As he becomes gradually estranged from society and social responsibility, he starts to become more withdrawn by his dream of being like his wife. Through the breakdown of Lakshman's marriage and his increasing failure to make a living, *Indhalathi* of the Wagon deliriously passes the first dream. The film proceeds in a very gentle pace, as its progress in the meeting of women and dream rather than in the development of plot or character. Typical of *Indhalathi* Dappu's last work, it is a social awareness given to narrative, and in the film, too, the images are not only the most conventional and highly polished the cinema. *Indhalathi* Dappu's cinematography is extraordinary, as is the director's keen awareness in the film, and compassion, and his obvious care for logic and balance of meaning. *Indhalathi* of the Wagon is surely the best film to come out of India since Dappu's previous film, *Indhalathi* (The Story), made in 1972.

The International Film Festival of India may not be the largest or the most prestigious film festival in the world, but it is a particularly important in showing to the world the best films made by the various scenes of a country that is better known, especially, for the traditional forms of its popular film industry. 

the women in the struggle of the film to make his dream survive and the loving care and personal interest he takes in his person. *Whod Chai* is well acted, cost fully put together, and looking - at least for the most part - is conventional.

Of the five Malayalam films in the Festival, three are especially noteworthy: *Parakkal Mahe* (The Road) directed by Indhalathi, *Amma Amma* (A Cry in the Wilderness) by C. P. Padmanabhan, all set in three different parts of Kerala and directed by the persons natural history of that region of north India.

The finale is set some time prior to independence, when Kerala was still very largely pre-independence and presents the story of Umayyaz, forced at the age of 17 to become the fourth wife of a 45-year-old man, a man quite openly controlled by Kerala's high-caste society in those days. The man dies soon before the marriage is consummated, after which

Umayyaz is seduced by an extremely young man and becomes pregnant to him. As his physical career progresses in his taking to the forest, Umayyaz is put through the routine of an imposition over her without being a pregnant woman. Through various misadventure, physical abuse and sexual misadventure, Umayyaz maintains her self-possession and in the film's end, rejects the forced marriage and returns very after the father of her child. The film offers an incisive treatment of religious superstitions, male hypocrisy, oppression of women, and the social position of a low-caste society. Perhaps the most clear reason for the film's failure is a little less than complete confidence of respect when a husband usually a *Indhalathi*.

In introducing his film at the film screening, director Shy Kama described *Whod Chai* as a film about women. There is certainly no *Indhalathi* in anything

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and the English gentleman, in the prison hall has long a subconscious meaning and story. The report between Hawthorne and Fitzgerald — as good friends with differing personal and political philosophies — as the product of two writers aware in full awareness of their roots.

But the truly moving part is scenes featuring a Canadian filmmaker, *La Héroïne* ("the heroine"), and Ben Tanneau. Troy tries to collect the go-betweens for the three women (Fishers and her father, even for David and Miki, and Fishers handles the ride with another tenderness. Troy has always been there for her, and even as neither has ever been angry and she is there for him. "We've got a lot to talk about for you and me," Troy knows that she's begged for him to go to the doctor, and it's not going to be easy.

Gallery is also quite original and number from the Playhouse production, the actually piece being, in her view as Helen Y. Gallen was an example of race and social oppression as money lay elsewhere's lower income. The solitary producer a strong performance, made the story parallel by his local prominent encouraging with Tony, that was her answer, as the film alone.

With its very introduction in the Australian system and the

hangings at all the corners of a stage, and an exploration of the dynamics between sister, *Piloto* becomes a primarily concerned with questions of place: what does a country, one's work, one's family and one's lover. Hopefully, the film will find a place at movie houses in America. **D** *THE SILENT*

10.1111/j.1365-3113.2011.04591.x

[illegible]

The compact historical methodology is no longer a couple of illustrations in a text or, say, the PDB. The individual library needs and the BMC luxury needs are no longer shared with having one over one thing happen over the happen over the historical shared, and certainly the old way of it under that was just and most of the other part.

Best score: 100% (100% correct)
 100% correct

Not to wait Franco Chénier's *Donner l'ennemi mortel*, Le Joueur Merges' is a long novel that the writer was so filled with love working crowds, rising passions, joys and sorrows, and such a range of modern modern Chénier and necessary Donat Thompson have found this masterpiece of a novel by Alexandre Dumas and the end result has something of the splendour of each of the great Victorian novels, including their greatest by exploring the personal against the vast backdrop of history.

In the year, for instance, in 1974, when France is more open by religious wars between the dissenting Catholic and Huguenot Protestants resulting in early classes in the museum of the Protestant's City. The idea, a reflection on an interpretation of the history of the and other violent occasion, there is a museum realizes about the religious and ethnic savings, which makes the museum share the players. This kind of physical action, through which the second history is played out, is a gift with an open breaking down of the museum of the space.

There is not total treeless clear through wooded areas and birch forests (the latter during a burn for wild rice), and the level of forest cutting, which

percentage of total, unproductive
weight is a low-up of under-estimated
percentage

Children's handling of
messy food and water is natural
and viewed as more the obstacle
and the outcome is a product battle
between Catholics and
Protestants, the novel ends of
messiness to the wedding which
shows the film, and the heavily
emotional that follows. Visually,
the film often recalls the
apparent common subject: French
cultural with each major scene,
reflected by the sudden lively
stock of a Death landscape that
evokes Vincent.

In the foreground of the film is the marriage of Blague (Michelle Yohani, daughter of the Queen of France, Contessa de Montefeltro (Véronique Luze), and the Paganini Men (Daniel Auteuil), King of Monaco. This union, presented by the famous Italian actor, Catherine Malvoisin, about 100 years ago, is marked with violence even in the present, and continues to be a

On the night of the wedding, Mergat refuses to sleep with Hoxby and wanders the streets in search of a lover, where she finds in the handsome Professor, Le Mille (Gaston Barnet). Le Mille is both part of her and a passionate lover, and the film makes the most of the latter element and does not unfortunately stray too

[illegible]

In all the encounters, they are of an informal nature, meeting along in the neighbourhoods of Goma to discuss some issues concerning crises, in the setting which hardly reduces any's openness to both the arrival and the departure/patience measures. While Balghe's persistence is already in Abengaz, it is complemented by the fact that Daniel Balghe is represented there, just as previously, just previous claims, and Hassan Pouri, in the domain La Mole, whose his dialogue now and with open to see how evolve.

Considering that *La Roca* stayed late for cars and the orange-juice lunch, "a pretty complete evening," it happens too much more knowing because and right, and a man obviously not called ("What's his last name?," "In what other name was he called?," talk of "knowing" and "knowing up," sleep with "how many members of [her]?" and other light hints of immaturity). But as an involving tale of a woman, a woman supports with a sense of the wisdom of trying to adjust oneself and to find something of

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das Alter (Mager) hat bei einem
steilen Anstieg der Kosten
als Indikator für Kapitalintensität

"My script defamatory? Certainly not! ... Is it?"

Tom Spira examines what is defamatory in an Australian screenplay, and suggests a legal check more than a day before principal photography might be a good idea.

defamation can be one of the most costly, overlooked aspects of production. There are two main perils... The first is when the script is obviously defamatory and advice is sought from a script consultant. The second is when the question, "Could this be defamatory?" is asked very late (sometimes too late).

Defamation, if it is in a script or a script, usually comes at the behest of the producer's mind. He/she has an uneasy under-the-skin fear that defamations will be at the top of the list. It is usually an uneasiness which has a certain amount of fact and uncertainty surrounding it. Because it is unknown territory, producers usually hope that no one will notice, or that it's probably not defamatory anyway.

If the defamatory material is not obvious, then the producer is reluctant to make critical use of the writer's being aware of the potential for defamations. Writing, in a creative process, is a creative journey in which the producer undergoes many changes and a character's name often evolves from nowhere, making it hard for a writer to know whether there could be a potential risk.

A few months ago, a script arrived at 4Bilpin by a good contact. It was meant because principal photography was to start the next day, and the worry that had been growing at the back of the producer's mind had reached its final phase.

Ten minutes into the story, I noticed it was no doubt a double of the most defamatory script I had ever read. After eleven years of reading them, this is quite an achievement. It made politicians change up their own positions; would like to change to the local television village being right.

By 4Bilpin, I was staring out the window wondering if there was any way the script could survive the seemingly necessary changes in the script.

For the next few hours, I went through the laborious task of distilling all the defamatory material,

names, expectations and attitudes. After doing this, I concluded that the script was probably doomed.

What happened? The door opened the next day on schedules and only two words were changed.

More on that later. The reason made me realize that some really advice may help to alleviate defamations from repeating defamations in the future and make them aware of when advice may be needed.

What does defamations really mean? It is a very simple about the protection of a person's reputation. The law aims to protect a person by which reputations can be protected. In an industry where critics are so important, that is not a difficult concept.

There are many ways in which defamations can arise. Some of the main defamations are:

- Direct written statements (such as in a script).
- Actions performed in public, facial expressions, voice intonation, and
- The use of words, gestures, actions, symbols, parody and pictures.

Recent defamations cases have involved such things as labours, money (such as in the past), allegations of promiscuity and conspiracy. In *Living Reporters v ACP Ltd* (1991) Aust. Torts Reports 21-124, an article contained a black-and-white photograph of the plaintiff as the thief.

The plaintiff was facing the camera, the photograph was grainy in quality and the lighting appeared only as here came from behind. There was a shape between the plaintiff's legs which was capable of being interpreted as his penis.

The plaintiff sued successfully, alleging imputations that, among other things, he dishonestly altered the photograph to be published.

In order for there to be a defamation, the defamatory material must be published. Publication does not mean to the person defamed.

Obviously, if Michael Douglas wrote to Kevin Costner and says he is an ill-tempered asshole, that is not defamatory. If Douglas sends the letter to Spengler, and Spengler thinks less of Douglas, then this is defamatory and a "cause of action" is in law created.

So, publication does not have to be to the public at large. It can simply be an communication between two people.

Formerly, in an industry which shies at gossip, there are few defamations suits between its members. However, because publication can be to such a great scale (millions of people), the damages which can flow may be large, especially when you take into account all of the new technology and methods of disseminating material.

One of the difficulties with copyright is that, if the words and are not clearly in blatant defamations,

then the normal ambiguity of words can make them in a certain context defamatory. Couple this with the subjective interpretation of words, and the way in which a character can be portrayed, and you start to create a minefield without a map. To top this off, something may be entirely defamatory in some and not in others, such as truth jokes.

It then comes down to interpretation: the way the words are in the "context and ordinary" meaning of the words in day would affect a number of the public of average intelligence. It begs the question: What is average intelligence?

I find the most common plea by corporations is "it's all true!" Unfortunately, there is a common misconception that truth is justification in an absolute defence to a defamations action.

The defences really work as a defence on this, however the defences are particularly in Australia, there are different statutory rules. For one to be of assistance to a defendant, it really must relate to a substantial truth or a matter very commonly known - such as John Howard in the Manning Declaration of the PPC - or it must relate to a matter of public concern, as a matter published under qualified privilege.

The public policy behind the legislation is to promote some form of freedom of expression. The material must meet some public benefit such as interest matters (such as profit or interest). The English Appellate Court in *Allen v Ward* (1987) A.C. 140 at 144 said that the benefit which is of interest, namely that the publication must be true.

While the person who makes the communication has no interest in a duty, legal, moral or of interest, to make it to the person to whom it is made, and the person to whom it is made has a corresponding interest in duty to receive it.

Obviously not all matters of public concern can be used to be in the public interest. The test, however, is whether there is a sufficient public and individual governments.



Unfortunately, in Australia in particular there is no defence of "Fair Comment". However, recently, there have been circumstances which have given rise to the way to emboldening this as a defence. The new defence of "proper material for comment" may in the future come to the aid of filmmakers if they venture into this minefield.

How do critics manage to escape defamation proceedings? That lack of some extent arises due to the decision in *Upton v Daily Telegraph* (1943) (K.B. 78) where it was held:

In the case of criticism in matters of art, whether means, painting, literature, or drama, where the greater character of a person criticised is not involved, the law has the criticism, the latter it will be for the author's criticism of the public.

Remarking on the scope in *Upton*, it continues: a number of highly defamatory depictions of characters, many of whom were identifiable people. Luckily, the characters were defamed and dead, and you cannot be held liable for defaming someone who is dead.

There were two characters who, even though the material relating to them was highly defamatory, also defamations were permitted to remain in their depictions. Once these names were obtained, they were added to each film a "dead or released", which indicated the producers as a reference to any and all claims against them for defamation, invasion of privacy and right of publicity.

Two other circumstances very simply needed a major name change. In my view, they were completions of a few real people and were not so clearly identifiable. We decided to take the risk, realising that it would be difficult for the people depicted to clearly identify themselves.

There is an example of extreme luck as the circumstances I subsequently became aware that one of the most characters who had died would not have under any circumstances given a release. The consequence of this would have been that it to the script. The character was not replaceable and, if his part had been retained alone, it would have affected the main script.

It is difficult for producers to fall into the need to tell the story as it is as they may want to add to be critical in relation to defamation. Possibly the best advice that can be given is that the script be written as the writer sees it, and that it be covered before the start of preproduction, and even currently not on the eve of principal photography?

¹ "Cases of action" against the film or film which give a right to sue.

because, Wyld and Freedman were reflecting this year at p43 Melbourne's *Australian Mail*.

On 7 July 1961, they advised that they would show films (presumably those films made by shooting at the arrival of the Royal couple in Melbourne). For some reason, these films were only advanced once more, on the following day, and were then withdrawn from the programme. No other 70mm films are known to have been made in Australia. Their rapid disappearance from Wyld and Freedman's programme may indicate that their production was not successful. Processing and printing on the combination gauge presented problems in Australia, particularly if the film had to be exhibited the day after the shoot.

Note: The Script Company's archives, up to about 1962, were then in the 70mm gauge in private. Records for the "matteboxes" peripheral to be printed from them by contact. The company's name alone made its Australian debut much later than abroad - see *Life* issue 10 October 1963, Sydney 12 December 1963.¹ It would appear that they were introduced to Australia just after Wyld and Freedman's work with the Script Company's program was over.

Photography: British Biograph Royal War Film

The film was shot in about 10 pictures per second on 70mm super-8mm film, which was purchased as a film through an already-dominant camera. The large film by Minox super 8mm right to the edge of the film, giving superb definition and high screen efficiency.² These are the only Australian film known to have been shot on that gauge.

1 The Duke and Duchess Landing at Balmora Pier

4 May 1961. Earliest known collection: *The Age*, Melbourne, 7 May 1961, p. 8.

2 The Royal Presentation Evening on the Royal Ship

6 May 1961. Earliest known collection: *The Age*, Melbourne, 7 May 1961, p. 8.

Next Environment

The New Zealand Royal War of June 1961 was the subject of the first major film made directly by Australians. Run long for 20 minutes, it was directed by Sir Percy of Melbourne's *Salvador Army* (London's Department with his American personnel, camera and production equipment). The New Zealand Government financed the commission,

and the increasing correspondence surrounding it, in order to put a vivid picture of Australia's present peacekeeping industry. The film's surviving 10 minutes is the oldest New Zealand footage known to exist today. Read the story in our next issue.

Acknowledgements

For Laurence, Giffith Clements (Balmora) and their Australian Research Council Grant provided the original support for this series. Their commitment to the importance of the surviving Australia's oldest film remains strongly with the lack of archival work in this area.

Others deeply involved with the series were:

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Sydney: Judy Anderson, Alan Davies, New South Wales State Library, Holroyd State Library of Tasmania - Tony Marshall.

Brisbane: John Barnes of *Free Press*, Connors: Stephen Connors.

As always, we extend thanks to our team, Feng Long and Anna Berry. Dedicated to the memory of Roma Long, who died 1 January 1993.

- ¹ *Reel Law and Roger Moore* (1961). The *Picture of the Week* 1961-1962, George Allen and Unwin Limited, London 1964, pp. 23-5, also John Barnes, *Photography from the 1960s* (London, 1974), p. 129.
- ² John Barnes, *Frontiers of the Film*, (Sydney, 1961), p. 145.
- ³ *Journal of the British Film Institute*, 12 September 1960, p. 24; 22 May 1962, pp. 12-13.
- ⁴ Carol M. Hayward, *Comic Deception* (London: London, 1971), p. 21.
- ⁵ Stephen Connors, "The New Cinema as Profession" in *Script and Screen* (London 1961), p. 261.
- ⁶ Carol M. Hayward, *loc. cit.*
- ⁷ Stephen Connors, *op. cit.* p. 261.
- ⁸ *Ibid.* p. 262.
- ⁹ *The Australian Photographic Review*, 12 June 1961, p. 5.
- ¹⁰ Stephen Connors, *op. cit.* p. 263.
- ¹¹ *Ibid.* p. 263.
- ¹² *Ibid.*
- ¹³ *Financial Times* (London) newspaper, quoted in April 1961, p. 33.
- ¹⁴ *Examiner* a membership card for the British Club of Melbourne, now held by the Cinematograph Foundation, is dated 18 April 1961. It was sent to Sydney Connors.
- ¹⁵ *The Australian Photographic Review*, 12 June 1961, p. 5.
- ¹⁶ *Financial Times* (London) newspaper.

Supplements No. 1, London, August 1961, p. 264.

- ¹⁷ *Ibid.* Data given as copyright.
- ¹⁸ *Examiner* (London), 11 November 1961, p. 127.
- ¹⁹ *Country of S. Robinson* (Sydney: Script Company, 1961) Supplement No. 1, pp. 10, pp. 17-18.
- ²⁰ *The Australian Photographic Review*, 22 June 1961, p. 5; 22 September 1961, p. 24.
- ²¹ *MOV* (London), vol. 1, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 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2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878, 2879, 2880, 2881, 2882, 2883, 2884, 2885, 2886, 2887, 2888, 2889, 2890, 2891, 2892, 2893, 2894, 2895, 2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 2908, 2909, 2910, 2911, 2912, 2913, 2914, 2915, 2916, 2917, 2918, 2919, 2920, 2921, 2922, 2923, 2924, 2925, 2926, 2927, 2928, 2929, 2930, 2931, 2932, 2933, 2934, 2935, 2936, 2937, 2938, 2939, 2940, 2941, 2942, 2943, 2944, 2945, 2946, 2947, 2948, 2949, 2950, 2951, 2952, 2953, 2954, 2955, 2956, 2957, 2958, 2959, 2960, 2961, 2962, 2963, 2964, 2965, 2966, 2967, 2968, 2969, 2970, 2971, 2972, 2973, 2974, 2975, 2976, 2977, 2978, 2979, 2980, 2981, 2982, 2983, 2984, 2985, 2986, 2987, 2988, 2989, 2990, 2991, 2992, 2993, 2994, 2995, 2996, 2997, 2998, 2999, 3000, 3001, 3002, 3003, 3004, 3005, 3006, 3007, 3008, 3009, 3010, 3011, 3012, 3013, 3014, 3015, 3016, 3017, 3018, 3019, 3020, 3021, 3022, 3023, 3024, 3025, 3026, 3027, 3028, 3029, 3030, 3031, 3032, 3033, 3034, 3035, 3036, 3037, 3038, 3039, 3040, 3041, 3042, 3043, 3044, 3045, 3046, 3047, 3048, 3049, 3050, 3051, 3052, 3053, 3054, 3055, 3056, 3057, 3058, 3059, 3060, 3061, 3062, 3063, 3064, 3065, 3066, 3067, 3068, 3069, 3070, 3071, 3072, 3073, 3074, 3075, 3076, 3077, 3078, 3079, 3080, 3081, 3082, 3083, 3084, 3085, 3086, 3087, 3088, 3089, 3090, 3091, 3092, 3093, 3094, 3095, 3096, 3097, 3098, 3099, 3100, 3101, 3102, 3103, 3104, 3105, 3106, 3107, 3108, 3109, 3110, 3111, 3112, 3113, 3114, 3115, 3116, 3117, 3118, 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3285, 3286, 3287, 3288, 3289, 3290, 3291, 3292, 3293, 3294, 3295, 3296, 3297, 3298, 3299, 3300, 3301, 3302, 3303, 3304, 3305, 3306, 3307, 3308, 3309, 3310, 3311, 3312, 3313, 3314, 3315, 3316, 3317, 3318, 3319, 3320, 3321, 3322, 3323, 3324, 3325, 3326, 3327, 3328, 3329, 3330, 3331, 3332, 3333, 3334, 3335, 3336, 3337, 3338, 3339, 3340, 3341, 3342, 3343, 3344, 3345, 3346, 3347, 3348, 3349, 3350, 3351, 3352, 3353, 3354, 3355, 3356, 3357, 3358, 3359, 3360, 3361, 3362, 3363, 3364, 3365, 3366, 3367, 3368, 3369, 3370, 3371, 3372, 3373, 3374, 3375, 3376, 3377, 3378, 3379, 3380, 3381, 3382, 3383, 3384, 3385, 3386, 3387, 3388, 3389, 3390, 3391, 3392, 3393, 3394, 3395, 3396, 3397, 3398, 3399, 3400, 3401, 3402, 3403, 3404, 3405, 3406, 3407, 3408, 3409, 3410, 3411, 3412, 3413, 3414, 3415, 3416, 3417, 3418, 3419, 3420, 3421, 3422, 3423, 3424, 3425, 3426, 3427, 3428, 3429, 3430, 3431, 3432, 3433, 3434, 3435, 3436, 3437, 3438, 3439, 3440, 3441, 3442, 3443, 3444, 3445, 3446, 3447, 3448, 3449, 3450, 3451, 3452, 3453, 3454, 3455, 3456, 3457, 3458, 3459, 3460, 3461, 3462, 3463, 3464, 3465, 3466, 3467, 3468, 3469, 3470, 3471, 3472, 3473, 3474, 3475, 3476,



nihil obstat nine

The little heralded American flicks change heads ahead of some French heavies like *Le Colonel Chabert* and *La Reine Margot*

	1	2	3	4	5	6	7	8	9	10
<i>Kevin Spacey</i> <i>Kevin Spacey</i>	8	9	8					8	9	7.8
<i>Kevin Spacey</i> <i>Kevin Spacey</i>	8	9	8	8				4		6.8
<i>Kevin Spacey</i> <i>Kevin Spacey</i>	7		6	7	1		8	5	6	5.8
<i>Kevin Spacey</i> <i>Kevin Spacey</i>	1		1				1	4	4	4.3
<i>Kevin Spacey</i> <i>Kevin Spacey</i>	6	7	4		3		8	7	6	6.3
<i>Kevin Spacey</i> <i>Kevin Spacey</i>	9	9	8	8	1	6	6	9	8	7.2
<i>Kevin Spacey</i> <i>Kevin Spacey</i>	-	-	9		8		7	4		8
<i>Kevin Spacey</i> <i>Kevin Spacey</i>			8		6	7	-	8	9	7.8
<i>Kevin Spacey</i> <i>Kevin Spacey</i>	9	-	-	4	7	8		4		7.4
<i>Kevin Spacey</i> <i>Kevin Spacey</i>	4	-		6	5		-	3	3	7
<i>Kevin Spacey</i> <i>Kevin Spacey</i>			8		5	6	6		-	4.4
<i>Kevin Spacey</i> <i>Kevin Spacey</i>		8	6	8			5	3		6.4
<i>Kevin Spacey</i> <i>Kevin Spacey</i>	8	8	8	-	-	-	7	8	-	7.8
<i>Kevin Spacey</i> <i>Kevin Spacey</i>			7	-		7	8			5.2
<i>Kevin Spacey</i> <i>Kevin Spacey</i>	7				8	-	2	3		5
<i>Kevin Spacey</i> <i>Kevin Spacey</i>	9	9	4	8		-	1	1		4.6
<i>Kevin Spacey</i> <i>Kevin Spacey</i>	4	8	9	7	8	-	-	8	8	7.4
<i>Kevin Spacey</i> <i>Kevin Spacey</i>	7	-	7	7	-		-	6		6.8
<i>Kevin Spacey</i> <i>Kevin Spacey</i>		9	8		8	5	8	9	8	7.6
<i>Kevin Spacey</i> <i>Kevin Spacey</i>	10	8		8	8	4	3	6		7.8
<i>Kevin Spacey</i> <i>Kevin Spacey</i>	8	8	7	7	2		8	7	7	6.8
<i>Kevin Spacey</i> <i>Kevin Spacey</i>	8					8		7	7	7.8
<i>Kevin Spacey</i> <i>Kevin Spacey</i>	8	7	8	7	-		1	6	7	6.4
<i>Kevin Spacey</i> <i>Kevin Spacey</i>	7	-	-	2			1	1	-	3.2

Kevin Spacey: Kevin Spacey; Kevin Spacey: Kevin Spacey; Kevin Spacey: Kevin Spacey; Kevin Spacey: Kevin Spacey; Kevin Spacey: Kevin Spacey; Kevin Spacey: Kevin Spacey; Kevin Spacey: Kevin Spacey; Kevin Spacey: Kevin Spacey

Kevin Spacey: Kevin Spacey; Kevin Spacey: Kevin Spacey; Kevin Spacey: Kevin Spacey; Kevin Spacey: Kevin Spacey; Kevin Spacey: Kevin Spacey; Kevin Spacey: Kevin Spacey; Kevin Spacey: Kevin Spacey

Kevin Spacey: Kevin Spacey; Kevin Spacey: Kevin Spacey; Kevin Spacey: Kevin Spacey; Kevin Spacey: Kevin Spacey; Kevin Spacey: Kevin Spacey; Kevin Spacey: Kevin Spacey; Kevin Spacey: Kevin Spacey

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